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No. 3182.

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LITERATURE

Maitland of Lethington and the Scotland of Mary Stuart: a History. By John Skelton. Vol. II. (Blackwood & Sons.)

IN this second volume Mr. Skelton has not altogether completed the highly interesting work to which he has set himself—for a third is promised containing Maitland's letters and other documentary illustrations—but he has completed the life of Maitland. We now understand in detail the view which he had already sketched out in a general way of a politician who was certainly the ablest man in Scotland of his day, but who has nevertheless—perhaps from the difficulty of interpreting his aim—left behind him a somewhat ambiguous reputation. It is a real gain to history when such a character finds a zealous advocate who has carefully examined all the evidences, and traces out for us the story of his life from contemporary documents; and it is certainly no small literary achievement when he can make the result as attractive as Mr. Skelton has succeeded in doing. For we are not of those who think dulness a recommendation of any history, and even if the advocate should in such a case overdo his part, he may nevertheless have made out a fair enough case for a reconsideration of the judgment hitherto passed upon his hero.

This at least may be cordially conceded to Mr. Skelton. The future historian may not be inclined to accept his view, but he will certainly have to take it into consideration. We do not propose to anticipate the ultimate verdict; but we may observe that the work itself does not profess to be a complete vindication. In the doubtful passages of Maitland's life Mr. Skelton is studiously moderate in his statement of the case, and he only ventures to suggest a view which on the whole is favourable. Yet the work generally has so much the character of a eulogium that Mr. Skelton's moderation in these places almost looks like a break down occasionally. It strikes one, for instance, as rather strange in a work of this sort to be told at p. 172 that the evidence of Lethington's complicity in Rizzio's murder "is not conclusive." That is true enough, and in a judicial investigation of the case it would be quite a proper observation. But the admission which Mr. Skelton is compelled to make, that there really is evidence

amounting to a case of "grave suspicion," even if we could concede to him (what is scarcely true) that it is "circumstantial evidence only," destroys at once the effect of many pages of previous eulogium, and brings the hero as a prisoner to the bar till the case is satisfactorily disposed of. Mr. Skelton, indeed, states fairly enough (though briefly) the points which make against him, and then goes on to point out "several circumstances (whose cumulative value is considerable) which tend to displace the presumption." But the reader scarcely looks for judicial impartiality in Mr. Skelton's pages; and the positive statement of Randolph that Maitland was among the conspirators is not effectually met by the observation that Randolph had been for months "writing rather wildly about Scotch affairs." Moreover, Maitland's own words in a letter to Cecil a short time before—"unless we chop at the very root"—seem rather like a foreshadowing of the coming tragedy.

At the same time we admit the force of some rather material evidences, partly negative and partly positive, adduced by Mr. Skelton in Maitland's favour, especially the evidence of the arch-conspirator Ruthven, showing that he was not only ignorant of the plot, but that when the alarm was raised he took up arms along with Huntley, Athol, and others, and fought actively against Morton and his company. But may not all statements be reconciled on the supposition that while he had actually approved of, or even suggested, the death of Rizzio as a public enemy, he would never have sanctioned the brutal outrage upon the queen which was a principal feature of the design actually put into execution?

So also with regard to the death of Darnley. It may be readily admitted that Maitland was not in the confidence of the conspirators who were actually guilty of the murder. He certainly had no desire to put Bothwell in Darnley's place. But it remains a fact, the significance of which Mr. Skelton himself does not venture to deny, that Maitland only a few weeks before, in the presence of Argyle, Huntley, and Bothwell, had suggested to Mary herself that the nobles would find means to rid her of an inconvenient husband without prejudice to the rights of her son, and that Moray would "look through his fingers" while the thing was done. He first, indeed, proposed to obtain for her a divorce, to which her only objection was that it would affect the rights of her son. But his second proposition could hardly be construed as meaning anything but assassination; and so Mary evidently took it when she replied that she would have nothing done which could any way affect her honour or conscience.

Now let us only imagine the state of a country in which it was possible for one, apparently a well-wisher of the queen, to offer her advice like this in the presence of several leading noblemen. Does it not show that the unhappy woman was friendless and had not one honest adviser on whom she could rely to protect her? But possibly he who gave the advice was the least dishonest of the company, and Maitland—knowing well enough what the lords were capable of, and feeling deeply himself not only the cruel wrong done to the queen by those who

had lured her into such a match, but the serious public evils arising out of it—was unable to refrain from suggesting a mode of deliverance to which he knew that singularly little aversion would be felt by those about him. If Mr. Skelton only claimed for his hero that in a deplorably factious state of society he was the man who had something like a consistent aim, and not altogether a selfish one, throughout his whole career, a good deal, perhaps, might be said in favour of such a view. His desertion of the old queen regent might have been due to patriotic motives, and his desertion of Moray needs no defence at all. But Mr. Skelton seems to contend for a higher estimate of him, looking upon him as a great religious reformer, who would have brought about alike a religious and political union between England and Scotland, if it had not been for the fanaticism of Knox and the perversity of Cecil and Elizabeth.

That Maitland actually hoped for such a union is clear. His desire for it was the rock on which he wrecked both himself and his country's fortunes; and the wonder is how as a statesman he could have believed in its practicability and been all along so confidential with Cecil. Yet there is equally little appearance, so far as we can see, that he was blinded by religious fervour; and we are rather inclined to think that Scotch politics in that day were a hopeless quagmire, in which the most disinterested Scotchman was sure to lose himself. The invariable policy of England to set parties by the ears north of the Tweed, and weaken a troublesome neighbour by internal divisions, was pursued in that day with unrelenting consistency and with unparalleled success; and religion was a mere stalking-horse with the real actors in the crisis.

As regards religion, Mr. Skelton considers that Maitland would have effected a more moderate and wholesome reformation than Knox, just as it is often said that Erasmus would have made a more wholesome and moderate reformation than Luther. We doubt both propositions, simply because we do not see how a pot can boil without fire. Mere literary or political energy will not serve to keep such movements alive. Yet we must confess that there is matter for serious reflection in the following observations which Mr. Skelton lays before the countrymen of John Knox in answer to Mr. Froude:—

"When we are told that Knox's Reformation was the cause of all that is 'best and greatest' in the Scottish character, we are tempted to ask whether in point of fact the Scot since Knox's time has risen to any high moral or spiritual level? It is probable that under any form of religion or government the national caution and the national shrewdness would have led to material success and worldly prosperity. But is it just to assert that the severe and gloomy Puritanism of the preachers has impressed upon the national conscience a finer ideal of duty or a higher standard of purity? If this could be truly asserted, then, indeed, the narrowness, the fierceness, the bigotry might be forgiven. That the life led by 'the Scottish commons' since the Reformation has been, as a rule, simple, frugal, and devout, I would gladly believe; but that it has been in many respects a maimed and stunted life, wanting in beauty and attractiveness and the instinctive refinement of more favoured nations, as well as hard, narrow, and merciless in judgment and conduct, cannot, I

am afraid, be denied. Nor do sobriety, purity, and cleanliness quite consist with certain unpleasant returns which have been taken to show (rather unfairly, I believe) that among the nations of Europe the countrymen and countrywomen of Knox are the most intemperate and the most unchaste."

But whatever may be thought of Mr. Skelton's views either of the present or the past of Scotland, no reader will lay these two volumes down without feeling that he owes the author a debt of gratitude for a book of great research which is very pleasant reading, and at the same time highly stimulative to thought and reflection.

Bridewell Royal Hospital, Past and Present: a Short Account of it as Palace, Hospital, Prison, and School. By Alfred James Copeland, F.S.A. (Wells Gardner & Co.)

A DISTINGUISHED agricultural authority who had visited Chillingham and was asked what the wild cattle there were like replied, "They were like everything that cattle ought not to be," and a similar judgment might justly be passed on this account of Bridewell by its treasurer; for, though neatly printed, it certainly has every defect which a history ought not to have. The author's official position must give him access to the whole of its records from the reign of King Edward VI., and many traces of the earlier history of Bridewell are no doubt discoverable in the Public Record Office; but neither of these sources has been used, and the 158 pages are for the most part filled with extracts from well-known books. Of the few records of interest it contains the precise source is seldom given, while the remark—

"There are many of the old commitment warrants still in existence, dating from 1828 to 1853. One or two have been selected from among the waste paper at Bridewell, as illustrating the offence and punishment, the chief offences being those of vagrancy, idleness in the apprentices, indecency, and thieving, and the term of imprisonment ranging from seven days to three months"—

seems to give just ground for the fear that the records are not so carefully preserved as they ought to be. For a treasurer and historian to speak of such warrants as waste paper recalls the story of an antiquary in Belgium, who, seeing an old deed in a farmhouse near a ruined castle, asked if they had any others, and got the answer, "Oh, yes, they are very useful for covering jam pots."

Mr. Copeland's first chapter, in nine pages, gives a summary of the history of Bridewell from Roman times to the year 1529. The only original authority quoted in it is a manuscript of the Society of Antiquaries dating from the reign of Henry VIII., and giving a list of harness for horsemen and footmen stored at Bridewell in the custody of Thomas Wolner, the king's armourer. Roman remains are said to have been found at Bridewell, but there is no statement as to the time of their discovery nor as to what they were. Two old bastions of Bridewell Palace are said to have been recently discovered when De Keyser's Royal Hotel was being built; but their precise situation is not given, nor their dimensions. It seems incredible that any one writing from a place so near Stow's tomb as is Bridewell should state of the famous his-

torian of London, "Stow, who wrote about 1655"; but Mr. Copeland's acquaintance with the books he quotes seems slender. Passages further on show that he has never looked into an early edition of Stow. He is equally ignorant of another worthy of the City, for in quoting a petition of 1552 the munificent Sir Andrew Judd is spoken of as Ind, though his name stands immediately after those of his contemporaries Sir Martin Bowes and Sir Rowland Hill, is followed by his civic craft, skinner, and is only disguised by having a single terminal dental. Surely an author whose official residence is in the ward of Farringdon Without must know enough of the City to have heard of brown-bakers and whitebakers, yet Mr. Copeland says, "The mill for grinding corn was let to George Green, citizen, and Brown, baker, to take charge of the mill." But that Stow, who died in 1605, is said to have written in 1655, it would be beyond belief that any one writing a history could think that it was decided by the judges in 1598, on the 14th of November, that the assassin of the Duke of Buckingham could not be tortured. This must surely be a mere slip of the pen.

The sixth chapter is a collection of extracts from Ellwood the Quaker's autobiography. One passage is illustrative of the spirit of cruelty which made Bridewell a place of horror for more than two centuries:—

"The manner of whipping there is to strip the party to the skin from the waist upwards, and having fastened him to the whipping-post, so that he can neither resist nor shun the strokes, to lash the naked body with long but slender twigs of holly, which now bend almost like thongs and lap round the body, and these have little knots upon them, tear the skin and flesh, and give extreme pain."

At its first foundation as a hospital it was intended to be a place for forcing the idle to become industrious and for training the children of beggars to honest labour. The combination was fatal, and the institution degenerated into a prison, in which many of the usages were illegal and all were oppressive.

In 1818 a Committee of the House of Commons held an inquiry into the condition of Bridewell, and reported that its revenues were wastefully administered and the operations of the foundation useless. It survived, and in 1860, under a new scheme—perhaps for the first time in its history—began to do useful work by carrying on a school for boys and another for girls at Witley, in Surrey.

At No. 14, New Bridge Street, opposite the Ludgate Hill Railway Station, is the door of Bridewell Royal Hospital. A treasurer's house, a beadle's lodge, and some offices occupy a small fraction of the land once covered by a palace which extended along the Fleet river to its mouth, and by the horrible prison house into which the palace was converted. Two Lelys, two Knellers, a Zoffani, and a Hoppner, with other pictures of interest, decorate the court room, while there are still six cells in which refractory apprentices are confined, from time to time, on the warrant of the Chamberlain of London. The treasurer assures his readers that it is a kind confinement, and that the Vicar of St. Bride's visits the idle apprentices, much to their advantage. This last relic of a long past of cruelty and

misery ought to be abolished, and most of the deeds of Bridewell Hospital from the reign of Edward VI. to that of George III. mercifully allowed to sink into the oblivion which they and this illiterate little history of them deserve.

A Winter in Albania. By H. A. Brown. (Griffith, Farran & Co.)

THIS is a pleasantly written little book of travel, giving an account of the author's experiences during a winter spent in a part of Turkey in Europe that even English travellers seldom visit. Mr. Brown reached Albania by the ordinary route from Trieste, going along the Dalmatian coast in an Austrian Lloyd steamer, and mounting from Cattaro to Cetigne. He has little to say of Montenegro, but the few remarks he makes are eminently just, and such as occur to most of Prince Nicolas's visitors.

The quickest way of reaching Scodra is to continue the journey by boat from Cattaro to Medua, and thence to ride up to the city; but the journey undertaken by Mr. Brown through Montenegro from Cattaro to Rieka, and the passage across Lake Scodra by *londra*, or steamer, are well worth the time and trouble spent, even if the traveller has previously visited the Black Mountain.

The capital of North Albania has frequently been described in books and magazines, so Mr. Brown does well not to linger long over it, but to pass on at once to the little-known and deeply interesting country which is close at hand. He does full justice to the Mohammedan Albanians and to the Christian mountaineers, the two sections of the people least tainted with that avarice and fondness for making a good bargain which, owing to a long experience of trading under difficulties and restrictions, is fast becoming one of the chief characteristics of the Albanian merchant. Like most travellers Mr. Brown seems to prefer the Christian of the mountains to the Christian of the towns, although he was unfortunate in taking his principal excursion from Scodra through some of the most turbulent districts of North Albania, where the mountain tribes are seen at their worst. The political character of the Roman Catholic missions in Albania has not escaped Mr. Brown, who justly remarks that although the priests are as a rule amiable and admirable men—as, indeed, every one will admit—few governments would be content to put up with such a band of mischief-makers.

The author's account of his first attempt to reach the mountains of Castrati is an excellent warning to all visitors to Turkey not to attempt to strike out a method of travelling for themselves, but to follow the example and advice of those who know the country. Mr. Brown relates in an amusing and good-humoured manner the misfortunes that befell him in his solitary ride towards the mountains, and the experience he then obtained induced him to take on his other journeys a servant and a zaptieh. The excursion from Scodra to Podgorica is a favourite one with visitors to North Albania, as, although the road is extremely bad, the ride is a fairly easy one, and includes some of the finest lake and mountain scenery to

be met with in the country; but the journey from Scodra to Prisrend, with which the second half of the book is entirely taken up, is a much more serious matter. The track—for there is absolutely nothing resembling a road for the greater part of the way—passes through the wild and mountainous country of Northern Mirditia, across rocks and streams, round dangerous precipices, and over rugged and pathless mountains. Travellers who intend to follow Mr. Brown's example, and to go to Prisrend from Scodra, will be well advised if they take warning from his experiences, and avoid making the journey while the snow still lies deep on the mountains. The best time for traversing Mirditia is in the spring, when the winter rains are over, and before the summer sun has baked the mountains and burnt up all the grass and shrubs along the road. Then the journey can be made very comfortably in three days, by riding eleven hours a day. For the first two days' journey, and as far as the Vezir's Bridge over the Drin, which separates the pashalik of Scodra from the pashalik of Prisrend, there is nothing but the badness of the road to be faced; but the third day's journey is through the Ljuma district, the inhabitants of which have deservedly the very worst of characters. Mr. Brown unluckily so timed his stoppages that he had to pass the night at Yeni Khan, in the centre of this district, but, after meeting with a chilly reception from the villainous khanji, he was fortunate enough to get off with only the loss of a valuable knife. Travellers following in Mr. Brown's footsteps should so time their journey as to ride through this turbulent district in one day, which they can do by sleeping the first night out of Scodra at Puka, and the second at Spazi, a village which has a capital khan, and where such common necessities as rice and butter can be obtained. This village is situated just opposite the old castle of Lek Dukagini, at the junction of the Drin and the Gruma, and is called Montenero by Mr. Brown. It is a little over ten hours' ride from Spazi to Prisrend, the Old Serbian Czarigrad, a fine and interesting city, through which the author rambled, followed by his servant and zaptieh, and in which he was treated with some suspicion by the Turkish authorities, who, looking upon North Albania as a terrible place of exile, always impute political motives to the curious traveller. The population of Prisrend is a mixed race, half Slav, half Albanian, and most turbulent and fanatical; Djakovo, a place to which the chief of police dissuaded Mr. Brown from going, being, perhaps, even worse than Prisrend. There was an English consul at Prisrend during the time of the Albanian League, but he has been withdrawn for some years, and now only Russian and Austrian consuls, who are little better than prisoners in their own houses, jealously watch one another and the pasha.

This book is thoroughly to be recommended to all who intend visiting North Albania. It is commendably free from travellers' tales; but the assertion that polygamy is rife in the Great Mountains will surprise those who know the tribes. The pages are not free from misprints, though there are some varieties of spelling for which the printer cannot justly be held

responsible. The illustrations by Mr. C. H. Brown succeed in reproducing the principal type of North Albanian face very fairly.

Souvenirs et Notes Biographiques. Par Désiré Nisard, de l'Académie Française. 2 vols. (Paris, Calmann Lévy.)

THE memoirs of M. Nisard consist of two parts. The first deals with five special epochs of his life, the second with recollections and portraits of distinguished men with whom he has come in contact. It might have been expected that these volumes would have contained a review of the progress of French education by one who has been so closely connected with it. They refer, however, rather to the French Academy, of which M. Nisard was long an important member. M. Nisard is nothing if not a classic. He has been a constant supporter of that elegance of form which, derived from the study of classical literature, has been so strong a characteristic of French literature. His first lecture at the École Normale was on the obscurities of German erudition, and this had to be pronounced before M. Guignaut, director of the school, who had edited the 'Symbolik' of Creutzer, and who had consecrated a year's lectures to the 'Prolegomena' of Homer. Forty years later M. Nisard expresses his conviction that an abuse of erudition has a tendency to lower the level of study and to depress the intellect. He set himself to resist the rising flood of science which threatened to overwhelm the long established edifice of letters. Appointed secretary of the General Council of Education in 1852, he did his best to minimize the defects of the system of *bifurcation* lately introduced by M. Fortoul, which drew many pupils away from the study of literature without making them men of science. He found himself opposed to Le Verrier, the astronomer, who at last, irritated by his attitude, said, "You object to the ideas of other people, but what have you to bring forward yourself?" "Nothing," M. Nisard replied; "whenever you have said yes, I have said no." Made Director of the École Normale in 1857, he was able to give larger scope to his views and re-establish a single examination for the final degree, instead of the multiplicity of alternatives which had been created by his predecessors. As professor he always set before himself the object of preferring the accurate study of the texts to that of the history of their origin, the fine palate of taste to the industry of erudition. He preferred to linger over the parting of Hector and Andromache rather than to discuss the authorship of the *Iliad* and *Odyssey*; to rouse enthusiasm for Descartes or Bossuet rather than spend his time over the poets of the Carolingian cycle. A result of this policy was that the number of candidates for admission to the school rose from 70 in 1857 to 328 in 1865.

The second part of these memoirs is more interesting than the first. The recollections of Lamartine and Alfred de Musset may be taken as specimens. Lamartine was insatiable of praise, and he showed no measure in repaying in their own coin those who gave it to him. He told M. Nisard one day that he was surprised at the large number of excellent poets then living in France. "I received the other day," he

said, "a panegyric of more than two hundred lines; every one was real poetry." After an intimacy of seven years the poet and the critic quarrelled about the merits of 'Jocelyn.' Lamartine sent M. Nisard the proof-sheets, but the critic could not avoid seeing in them signs of negligence and inaccuracy. He afterwards heard from the publishers that the manuscript had been delivered in a most imperfect condition, full of omissions and faults, and had at Lamartine's own request been revised by a hack poet under the publishers' superintendence. M. Nisard wrote an article in the *Revue de Paris*, 'Monsieur de Lamartine en 1837.' Lamartine did not forgive him till they met nine years later in the Chamber of Deputies. The last time M. Nisard saw him he was writing with such speed that the first line of the page was not dry before the last was written.

M. Nisard made the acquaintance of Alfred de Musset when he had to officiate at his reception at the Academy. He found him living at a mature age in the poverty and discomfort of a penniless undergraduate. Musset would scarcely believe the reality of M. Nisard's praises, which, warm before, were made more enthusiastic on the day of the reception. Musset, diffident and modest at heart, was profoundly touched by these marks of kindness, but his love of solitude prevented the tie between them from growing close.

An interesting part of the book is the account of the manner in which the 'Histoire du Consulat et de l'Empire' of M. Thiers received in 1861 the great biennial prize of the French Academy, the first time it was awarded. The candidates for the prize on this occasion were George Sand, Henri Martin, and Jules Simon. The first was supported by Mérimée, Sainte Beuve, and Jules Sandeau; the second by Guizot and Mignet; the third by Legouvé and Rémusat. Villemain alone had made up his mind that the prize should be awarded to Thiers. The merits of George Sand were the first to be discussed. Her greatest work at this time was 'Indiana.' Sandeau said that had George Sand been a man she would have been a member of the Academy and not merely its prizeman. M. Nisard insisted that the book so honoured should be the best written. The Duc de Broglie maintained that it must be of a virtuous tendency. The claims of M. Henri Martin did not excite much attention. Jules Simon relied on the popularity and large sale of his three works, 'Le Devoir,' 'La Liberté,' and 'L'Ouvrière,' although there were many to whose prejudices they would be opposed. The first scrutiny showed eight votes for George Sand, seven for Simon and Martin, and one for Thiers. In the second scrutiny Thiers obtained three votes and in the third five. As none of the first three groups would surrender their candidate, the best way out of the difficulty seemed to be to accept the name of M. Thiers, who was not a candidate at all. Then, finally, out of thirty-one who were present, eighteen voted for the 'Consulat et l'Empire,' four for Henri Martin and Jules Simon, while five remained faithful to George Sand. M. Nisard was one of these, and he claims that posterity will endorse his decision.

The memoirs of M. Nisard are elegantly

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written. They do not fatigue the attention, while they recall pleasant recollections of a brilliant time in French literary history. They are more solid and better composed than many of the reminiscences to which our English press has recently given birth.

Facsimile of the Black Book of Carmarthen.

With a Palæographical Note by J. Gwenogvryn Evans. (Privately printed.)

THIS is the second volume of the Oxford series of Welsh texts. The first was a diplomatic reproduction of the 'Red Book of Hergest,' containing the Welsh romances known as the 'Mabinogion.' The collection of poetry forming the present volume, and known as the 'Black Book of Carmarthen,' is the oldest of Welsh MSS., and as such it presents no small number of palæographical difficulties. There is only one copy of it still extant, and the editors therefore wisely decided in having the MS. autotyped, so as to multiply exact copies of it, and so allow scholars to whom the original is inaccessible to study the text as written with whatever special peculiarities it possesses. The work has been admirably done by what is known as the "autotype mechanical" or "Sawyer's colotype" process, while the colours used for the missal letters and in the final touches of the rubricator are carefully indicated in an appended table.

In discussing the age of the manuscript Mr. Gwenogvryn Evans mentions a real Welsh grievance which has attracted little or no popular attention. "We have been supplied," he says,

"with careful calendars of the manuscripts of Scotland and England by competent scholars at the expense of the State; but those of the Principality have been neglected, notwithstanding the assurance that 'poor little Wales' enjoys 'the same laws and privileges as England.' Surely it is high time that the Government should appoint a commissioner qualified by a knowledge of palæography and of the language of the manuscripts to calendar them fully and thoroughly. Till this is done, it will be useless to attempt a critical text of our chronicles, laws, and classics, as no editor can feel sure he has all the documents available and necessary for his subject."

The little that has been done by the Royal Historical MSS. Commission by way of cataloguing Welsh libraries is largely vitiated by the fact that those entrusted with the work had not a knowledge of the Welsh language, and on that account obtained only second-hand information as to the contents of Welsh manuscripts, or were satisfied with simply mentioning their existence—a method which is certainly less misleading, and does not block the way against the thorough work which Mr. Evans recommends. With two or three valuable exceptions, Welsh manuscripts have been similarly treated by the Record Commission. Spontaneous efforts among Welsh scholars themselves, especially those of the now defunct Welsh MSS. Society, have produced greater results, though the texts were often sadly tampered with, according to the prevailing notions of the time. The present editors merit the deepest gratitude of all Celtic scholars for the truly scientific work they are doing, entirely on their own responsibility, without the guarantee of any society to support them. And from an artistic point of view their reproductions

are gems for the most fastidious of bibliophiles.

One point of considerable interest is raised in the valuable Palæographical Note which Mr. Evans prefixes to the facsimile: Under what external influence was the handwriting of Wales developed? was it under the influence of French or English examples? There is ample proof of a considerable inter-communion existing between South Wales and Brittany during the Middle Ages. Mr. Evans is inclined to the belief that "Dimeitian scribes proved more susceptible to the influence of French models than their English brethren." But without a wider survey of Welsh MSS. than is at present possible, and a very careful comparison with contemporary French and English specimens, any statement as to the origin of the Welsh school of writing must be largely conjectural. In the 'Black Book' the hand appears to be of an early type, though that of the latter part is characterized by a certain weakness of stroke which points to more modern influences. Judging from other evidence, it is suggested that "the large bold hand of the earlier part of the MS. belongs to the reign of Stephen, and the rest to the reigns of Henry II. and Richard."

It is in the 'Black Book' that we find the oldest specimens of Welsh poetry at present extant. There have been two previous reproductions of the MS., the first in the 'Myvyrian Archaeology of Wales' in 1801, and the other in Mr. W. F. Skene's 'Four Ancient Books of Wales,' published in 1868. The former did not aim at textual accuracy, while the latter has often failed to hit the proper reading. On that account the mystical poems of the Taliesin school have been rendered even more mystical and unintelligible than they need be, and the students of Celtic mythology, with, perhaps, the one exception of Prof. Rhys, have been under the disadvantage of relying on inaccurate texts while investigating the pagan and pre-Christian elements which are everywhere mixed up throughout these weird ballads with what is palpably mediæval in origin. At all events, the editors of the present series are doing most useful work in clearing the way for the solution of many a difficult problem in Welsh literature, and after their publication of this facsimile we can still hope that some daring student of comparative mythology will be found who will get at the very spirit of the 'Black Book,' and will give us at last the true meaning of the Taliesin and Myrddin poems, around which so many fierce and futile controversies have raged in the past.

Letters from and to Charles Kirkpatrick Sharpe, Esq. Edited by Alexander Allardyce. With a Memoir by the Rev. W. K. R. Bedford. 2 vols. (Blackwood & Sons.)

A CONSIDERABLE time ago in dealing with a book on Old Edinburgh we remarked that better than all such volumes would be a good memoir of Kirkpatrick Sharpe. Now two handsome bulky books have appeared in which the reader may learn much of one whose reputation was fast becoming traditional. Sharpe's pumps and silk stockings, his neckerchief, "like a poultice" in many wreaths, and green silk umbrella, sartout,

and Brutus wig are now almost forgotten. He was a versifier if not a poet, an antiquary, a gossip, a clever artist whose pencil was ever active, above all a mighty book-hunter—a greater rarity than any of his own curiosities, even than the crocodile that figures in his drawings—more caustic than the "risp" that decorated his shelves. He was the third son of Charles Sharpe of Hoddam and his wife Eleanora Renton of Lammerton; and his grandfather was William Kirkpatrick of Ailsland, a brother of Sir Thomas Kirkpatrick of Closeburn, a goodly Border race, so that Charles Kirkpatrick Sharpe was more a Kirkpatrick than a Sharpe, a fact ever present to his mind. To the pedigrees that he was so fond of drawing he invariably gave a personal turn. Thus he would write: "For Bishop Bothwell married a daughter of John Murray of Touchadam, by Janet daughter of my Lord Erskine, and so was my great-grandfather's grandmother's son."

We hear much in these pedigrees of Sir Charles Erskine of Alva, the youngest son of the Lady Marie Stuart, wife of the Lord Treasurer Mar, and daughter of the first Duke of Lennox; and though it suited Sharpe to affect indifference to the wife of Lord Mar, and it was his whim to write of the Lady Marie Stuart in the most disparaging manner, he probably would not have wished others to take the same liberty. He says:—

"She basked all her life in the beams of royalty, with a pension from the Crown, and yet cultivated the kirk and hounded out her whelp to bark and bite in favour of the Solemn League and Covenant! A — so much for my Lady Marie."

Sharpe made the acquaintance of Walter Scott at Oxford in 1803, and thought but little of him. Scott thought little more of Sharpe, who writes thus:—

"The Border Minstrel paid me a visit some time since on his way to town, and I very courteously invited him to breakfast. He is dreadfully lame, and much too poetical. He spouts without mercy, and pays compliments so high-flown that my self-conceit, tho' a tolerable good shot, could not even wing one of them; but he told me that he intended to present me with a new edition of his book, and I found some comfort in that. He also invited me to his cottage in Scotland; and I promised him a visit with the same sincerity I practice in the affair of Mr. Yorkston's dinners."

Scott wrote:—

"Charles Kirkpatrick Sharpe is here at present; he is, I find, an old college friend and correspondent of yours. He is a very ingenious as well as agreeable young man, and, I think, will be an excellent poet when the luxuriance of his fancy is a little repressed by severer taste. I never saw so excellent a drawer of comic figures, for I will not debase his sketches by calling them caricatures."

When Sharpe settled in Edinburgh his health was delicate, and, living a quiet life, he had ample leisure to devote to literature. The compilation of Scott's 'Border Minstrelsy' gave him occupation, and several contributions came from his memory of Border verses; the 'Twa Corbies' Scott acknowledges as a gem. Failing to find others, he offered some pieces from his own pen, 'The Murder of Carlaweroc,' 'Tower of Repentance,' &c.

Sharpe for many years was looked on in Scotland as the Scottish Walpole, so quaint and amusing were his letters considered to

be. He certainly was largely endowed with the "trick of singularity," and to his intimate friends he was most confidential and outspoken. Many of his correspondents were ladies. Conspicuous among these was Lady Charlotte Campbell, daughter of the Duke of Argyll, better known as Lady Charlotte Bury. But she herself "wrote," and the details she received were a temptation. Breach of confidence was followed by breach of friendship when certain secrets found their way to the public eye. We have heard an old friend describe the steps taken to bring together Mr. Sharpe and Lady Charlotte Bury after the quarrel, but he was immovable, and after this experience his style had more of reserve. It is, indeed, amusing to read of his terror on hearing of the intended publication of his letters by another correspondent.

The following is a good specimen of Sharpe's style, which is very far from equaling Walpole's:—

"This is called a very gay winter here. My Lady Provost is the first person singular, Lady Mary Murray the second. The beauty is a Miss Boothby, daughter to Sir William, with a very pretty face, but no figure. The ladies tell me that there is no Adonis, which is very affronting—only old men (*alias* old women), and boys like Thomas Thumb, with the legs of a starved spider. However, the spiders have contrived to climb pretty high, and weave some very wicked webs, so that two or three poor flies are ready to break their hearts at the orders for marching which have reached the Barracks. We have had one Fancy Ball, at which there was no Fancy, save a boxing-match after supper when all the world was drunk; and are to have another, given by Lady Carmichael, Lord Napier's sister, who also admits masks. I am going with a mother, as a young accomplished boarding-school miss, with a reticule full of talents in the way of cabbage-roses, caricatures of Lord Byron, sonnets to the moon and to recruiting officers, and songs which nobody should have the face to sing. I keep this a great secret, and I dare say some people will be angry, for I have got a packet of presents from my swains that I intend to distribute according to the taste of several ladies who will be there."

It would seem that Kirkpatrick Sharpe has fared but poorly at the hands of his admirers. He was the object of a species of hero-worship during his life; afterwards some of those who had the privilege of his society, apparently to show what they had enjoyed, gave to the world their memories of what they had seen and heard; but we are now informed authoritatively what we have always suspected—that the outrageous opinions attributed to Sharpe must be taken with much reserve. We read:—

"But this sort of humorous dispraise was his habitual way of expressing himself about persons as well as things for which he had a liking. Hence his letters are full of outspoken sarcasm and simulated contempt for people whom in other ways he highly esteemed."

When he permitted himself to write of Sir Walter Scott as an antiquary, "He was the greatest dunce and liar I ever knew," we are, it seems, to suppose that he merely meant to convey that Scott had, perhaps, put one of his heroines in a *cockup* when she should have worn a *cockernony*, the heroine being equally delightful in either, or made some other trivial error. Whatever may be the value of the explanation, the dis-

praise and the contempt are unhesitatingly expressed. Of Milton he wrote in somewhat similar vein: "I think his 'Paradise Lost' is heap of blasphemy and obscenity with certainly numberless poetical beauties. Milton was a Whig, and in my mind an Atheist." Of Dr. Parr he declared: "I have met him at Oxford, the worst bred brute, composed of insolence and tobacco, that I ever saw or heard of."

For many years there has been a certain curiosity excited regarding a famous copy of 'Douglas's Peerage' annotated in a free manner by the censorious antiquary. Many a lover of family gossip has longed for a peep into this peerage. We are now, however, assured that

"his caustic side was all for the shams of a world which had not treated him over-kindly; and even the much reputed notes upon 'Douglas's Peerage' are not one half so personal in their scandal as general belief would have them. Scandal with a purpose in it—historic or genealogical, or connected with celebrities of the day—he certainly loved; but with a very discriminating and far from vulgar palate."

One of the personages in whom Sharpe took interest was Grierson of Lag, the notorious persecutor. He longed to overhaul "a cask of papers" that he understood to be in the hands of Sir Robert Grierson, Scott's friend. It is not anywhere so stated in these volumes, but apparently Sharpe did ultimately succeed in inspecting and copying many of these papers. They contain a fact unrecorded until recently, namely, the existence of a hitherto unknown baronet in the Grierson family. The old persecutor "Redgauntlet" died, and was succeeded by his son Sir William, who died without issue; but though the estates, such as they were, passed on to Sir William's brother Gilbert, the baronetcy passed to a nephew of Sir Robert Grierson's, a very poor creature by all accounts; and despite what Burke and Debrett say on the subject, the third baronet was Sir Robert, the nephew, not Sir Gilbert, the uncle, who did not succeed till 1765, and died in the following year. Our authority for saying this is to be found in that same "caskful of letters" that Sharpe desired so much to see, and the editor is not to be blamed for the oversight.

The editor is to be congratulated on the successful execution of a task of no inconsiderable difficulty. It is a small matter that Mr. Cayley, who was shot by Mrs. McFarlane, was not a "captain"; did not Sir Walter also go astray somewhat in calling him, in the notes to 'Peveril of the Peak,' a "Commissioner of Forfeited Estates"? He was a custom-house officer.

One or two slight errors are attributable to Sharpe himself; for instance 'Love's Message,' published in the volume of 'Minuets by Lord Kellie' in 1825, was not the production of Lord Kellie, though the music was.

A few omissions would have improved the book immensely, or still better, a little compression. But though they are somewhat larger than the occasion demanded, the volumes form a mine of quaint and curious reading for all whose tastes tend somewhat backwards.

NOVELS OF THE WEEK.

The Weaker Vessel. By D. Christie Murray. 3 vols. (Macmillan & Co.)

Fire. By A. M. Diehl. 2 vols. (Ward & Downey.)

A Wanderer. By H. Ogram Matuce. (Kegan Paul, Trench & Co.)

WE have some familiar old characters in Mr. Christie Murray's story of 'The Weaker Vessel'—which seems to be the author's equivalent for "womankind." The characters referred to are not copies from previous writers, but types with which most of us are familiar, in the world as well as in the past-masters of fiction. There is an elderly enthusiast, for instance, a Mr. Delamere, who with his shallow circle is capitally sketched—

"the sham enthusiast in art, who doesn't know a Rubens from a Vandyke; and the sham enthusiast in humanity, who wouldn't part with sixpence to save you from starvation; and the sham enthusiast in friendship, who'll stick pins and needles in a wax caricature of you when you're gone; and the sham enthusiast in the last new fad of atheism, who's deadly afraid of ghosts and says his prayers on the sly; and the sham enthusiast in poetry, who's as wooden under her wooden simper as this wooden table."

There is Mr. Delamere's godson, Sebastian Dolmer Jones, who professes high aestheticism "with his stale old inspiration," and "turns his own cleverness into a shameful lie." There is also a comic young Jew, Mr. Goldsmith, who provides plenty of fun for any company in which he finds himself. Good as these characters are, and thoroughly true to the life, they have not much to do with the main thread of the story, which records a double tide of love, running through the smooth and the rough, with many a romantic interruption and renewal. The setting is in a house-boat, between the banks of the Thames, and in London town and Paris. Altogether Mr. Christie Murray has told a pleasant story as well as a clever one.

Mrs. Diehl's new novel 'Fire' impels the reader to question vaguely what it is all about. To justify the title, it is true there is a spirited bonfire "painted in" in the foreground of the heroine's portrait by special desire of her necromantic and excessively foolish old father. There is also a real fire, very hastily got up, and figuring therein (somewhat after the manner of an advertisement) there is a "fire-proof library." In this the young lady (always ready for impassioned love scenes on the very shortest notice, especially with any one suspected of a share in her father's violent demise) and her elderly and much-married guardian—Dr. Holmes by name—have an exceedingly "hot time." She, it may be added, is described as "an embodied temptation, a luscious fruit to be loved selfishly and savagely and to be held covetously and cruelly." After certain passages with her Dr. Holmes became unable to meet the eye of Hatty, his wife (on the occasion of her forty-seventh birthday), or to do more than greet that excellent lady as "my goodwoman"—a form of speech which shocked and distressed them both acutely. He had always taken it for granted that Hatty was "a sort of cushion for his intense overstrained nature to lean up against."

He found his mistake, and developed "strange hunted looks" and strong shudders and revulsions. In fact, he conducted himself exactly like the guilty old goose he really was. A bewildering strain of gipsy blood and intrigue runs through it all, and people disappear and reappear "with all the abruptness of a vision." Indeed, they act, speak, and think in so curiously irrelevant a fashion that it is impossible to keep them focussed so much as half a minute at a time.

"The baleful race of critics" is warned, in the opening paragraphs of Mr. Matuce's volume, "to keep far off for ever" from its pages. The advice is artless but judicious, and will probably be accepted by others than those to whom it is addressed. Whether the "wanderer" be really a city clerk emancipated from his desk (and we should judge from various of his city allusions that he is not) is scarcely more to the point than whether he really took the extensive walking tour of which he succeeds in telling so little. Much of the country through which he passed, from Sweden and Norway down through the heart of Europe to Italy, is little known to the ordinary English traveller, and possesses singular charms of its own. The wanderer is not without a real feeling for nature; occasional pretty sketches of scenery or simple life show that he is capable of writing a readable book if he could occupy himself a little more with matters likely to be of interest to the reader, and less with those likely to remain of importance to himself alone. Amongst these must be reckoned at present his literary criticisms, the polyglot quotations dragged in by the heels on every page, and last, but not least, that personality in which Mr. Ogram Matuce is engrossed with an egotism only admissible in the very young, and entirely destructive of all possible literary attainment.

THEOLOGICAL BOOKS.

Hermes Pastor. Græce integrum ambitu primum edidit Adolfus Hilgenfeld. (Leipzig, Weigel.)—A Collation of the Athos Codex of the Shepherd of Hermas, together with an Introduction. By Spyr. P. Lambros, Ph.D. Translated and edited, with a Preface and Appendices, by F. A. Robinson, M.A. (Cambridge, University Press.)—The controversy occasioned by the notorious Simonides, that raged around the text of Hermas in the years 1855, 1856 at Leipzig, has almost ceased. On all sides mistakes were made: by Anger and Dindorf, by Tischendorf, Hilgenfeld, and others. The credit of the clever Greek was damaged during the dispute; not, however, to the extent which some supposed. Having brought away three leaves of the Athos MS. and copied the text of six others, Simonides sold them to the Leipzig Library, and they were immediately published by Anger and Dindorf. This has been usually styled Apographon 2. Among the papers of Simonides when arrested was found another copy of the same six leaves, containing a different and more trustworthy text. This is usually called Apographon 1. The present work of Hilgenfeld presents a text taken from the Sinaitic and Leipzig MSS.; and after Sim. ix. 30, 3, beginning with *ei ôê*, to the end of the work, from Simonides's Greek text published in London A.D. 1859, which was taken, according to him, from two Greek MSS. Besides the prolegomena, the volume contains Sim. ix. 30, 3—x. 4, 5, in the Vulgate, Palatine, and Ethiopic versions (the last in Latin), with notes

on Simonides's Greek text of this portion, and Hilgenfeld's own rendering of it into Greek. The whole has been carefully edited, and the various readings minutely noted. The question relating to the text of Hermas is now reduced to small dimensions, if not settled, by the Cambridge publication at the head of our review; but as long as our knowledge of the original is limited to the Athos MS. and the Sinaitic fragment, there is room for doubt and denial of Hilgenfeld's "complete" text. The MS. at Mount Athos is attributed to the sixteenth century, and is written in very fine letters. It is not in a good state of preservation, and is faded and illegible in places. At first it consisted of ten leaves, but possesses now only six, the first three being at Leipzig and the last wanting. When Dr. Lambros was cataloguing the MSS. at Mount Athos he was shown the six precious leaves, and procured an exact copy of them through a colleague. A tract embodying this collation was put into Mr. Robinson's hands, written in German, that he might translate and publish it. The little volume which has been issued accordingly contains not only what Dr. Lambros penned, but a preface and two appendices by the Cambridge scholar. Many thanks are due to the latter for the way in which he has carried out the wishes of Dr. Lambros as well as for his own additions. The value of Hilgenfeld's new edition lies in his collation of Apographon 1 (*L²* he calls it). This had been already collated and published by Tischendorf, which the Athos collation usually corroborates. Apographon 2 is worthless. The veteran professor of Jena has been too hasty in issuing his work, and his title-page, "Græce integrum ambitu primum edidit," conveys a wrong idea. The supposed Greek conclusion, whose genuineness he and Draeseke uphold, was undoubtedly translated from the Latin by Simonides. In his first appendix Mr. Robinson examines a passage which is conclusive as to this work of the forger, proving that it is nothing else than a loose and paraphrastic translation. Hilgenfeld himself makes a large concession in saying of it: "Plurimum vero in his Græcis mutatis, additis, etiam omissis, semper tamen genuina subjacent et collatis excerptis versionibusque Hermæ Pastoris extrema Græca fere reddere possumus." A critical edition is still needed, and can be made with the help of the collation of the Athos MS. and those of Apographon 1 furnished by Tischendorf and Hilgenfeld. But that portion of the genuine Greek text contained in the last leaf of the Athos MS. is still wanting, for Apographon 2, with the Greek ending habilitated by Draeseke and Hilgenfeld from Simonides's publication of 1859, must be disregarded. The second appendix in Mr. Robinson's little volume is devoted to an examination of the spot in Arcadia which was the scene of the vision described in the ninth Similitude. Mr. Harris's identification of it with Orchomenus is ingenious, but unsatisfactory; and Mr. Robinson, disagreeing with it, proposes nothing better in making Hermas a native of the region referred to in the vision, and not of Italy. The matter is of no importance. The first vision begins, "He who brought me up sold me to a certain woman at Rome," which is the reading of the MS. itself, not "sold me to one Rhoda at Rome," after the usual reading. It is tolerably clear that he was at Rome when he wrote his 'Pastor.' There is no good ground for thinking that he was a native of Egypt, as Zahn conjectures.

Men of the Bible.—Samuel and Saul: their Lives and Times, by the Rev. William J. Deane (Nisbet), is very pleasant reading, and will no doubt have the same success as his 'Abraham.' The life of an historical hero is much easier to write than that of a prophet, whose life can only be compiled from a critical understanding of his writings. Of course there is room for criticism in historical books also, which is disregarded by Prof. Rawlinson in his 'Moses' as well as by the present writer. And they are right

in doing so when aiming at popularity. Of what use is it to mention that the books of Samuel are composed of different documents, and that the Septuagint had in many places another text before it? When it suits his purpose, Mr. Deane accepts the additions of the Greek translators, as, for example, in the history of the sorceress of Endor, which Mr. Deane finds quite reasonable, whilst he "cannot believe that the whole was deception." The variation between the two documents in chap. xiv., where Saul is deposed for not waiting for Samuel to make the sacrifice, and in chap. xv., where the reason given is that he spared Agag and allowed the spoil of the cattle to be kept, is easily explained away by Mr. Deane by the statement that the one referred to the succession of Saul's children to the throne, and the other to Saul's reign personally. But, if so, Samuel failed in his prophecy, for Saul died a king. We should like to know on what authority and by what process of philology Mr. Deane has translated the name of Samuel as "Heard of God," unless he reads שמעון, which is again unorthodox. Of course there is a difficulty in the Masoretic text, where Samuel gets his name "because I have asked him of the Lord," in which case the name ought to be Saul, and not Samuel. Of this difficulty Mr. Deane wisely takes no notice.

THE celebrated Moses ben Maimon, better known as Maimonides, who lived in the twelfth century, before beginning his great compilation of the rabbinical ritual law in his 'Mishneh Torah,' composed a treatise on the 613 precepts contained, according to the Talmudic authorities, in the Pentateuch. This treatise, as well as his commentary on the Mishnah, Maimonides wrote in Arabic in order to make it accessible to his coreligionists in the Magreb and the East, who understood Arabic better than Hebrew. The title of the 'Book of Precepts,' however, as far as we can judge from quotations in Judeo-Arabic writings, was in Hebrew, *ספר המצוות*, and not in Arabic. This treatise was much read in the original, and had such a great success among the Jews who spoke no Arabic that three Hebrew translations were made from it: (1) by Moses ibn Tibbon (or rather Tabbon), which is printed; (2) by Solomon ibn Ayub of Bézières, which M. Bloch has prepared for publication; and (3) by Abraham ibn Hasdai of Barcelona, of which only fragments are known, which have been collected by M. Bloch, and given in the preface to his accurate and excellent first edition of Maimonides's Arabic text, under the title *Le Livre des Préceptes* (Paris, Vieweg). It would, perhaps, have been more useful to have given in parallel columns Ayub's Hebrew translation with the Arabic text, for the benefit of those who do not know Arabic at all as well as for those who have only a slight knowledge of it. As to the edition of the Arabic text, M. Bloch has performed his task in a critical way by consulting all the MSS. known at present. In the French preface the learned editor has given concisely and clearly all necessary information on the bibliography of the MSS. as well as on the approximate date of the composition of the 'Book of Precepts.' The value of the edition is enhanced by the references to the Talmudic passages of which Maimonides made use.

THE *Memoir of Alexander J. Ross, D.D.* (Lisister), is a satisfactory piece of biography. Originally a Presbyterian minister, Dr. Ross was deposed on account of his defection from Calvinistic views of the Atonement, and after having for some years had a chapel of his own, he ultimately took Anglican Orders, and laboured zealously and successfully for several years at Stepney. From his boyhood he seems to have worked at high pressure, and in 1887 he died, thoroughly worn out. A man of liberal views, great generosity of character, and wide reading, he made friends wherever he went, and his career, though not eventful, is interesting from

the sympathy his sincerity and enthusiasm excite. Mrs. Ross has shown excellent taste in compiling her volume.

OUR LIBRARY TABLE.

THE Life of Sir Robert Peel, by F. C. Montague, is the last issued volume of the "Statesmen Series" published by Messrs. W. H. Allen & Co. Mr. Montague gives a clear, accurate, and straightforward account of the career of the great Conservative statesman. He does not profess to add anything from new and unexplored sources to what we know of Peel's life from books accessible to every one. But Peel has so far been not particularly fortunate in his biographers, and Mr. Montague's painstaking work supplies a real want, and supplies it well. Peel's career is so near to us and so well known that, at least until his own papers are accessible, it offers little scope for novelty or originality of treatment. Mr. Montague certainly does not aim at anything of the kind. His work is a biography and not a political essay, and as such it is thoroughly sound and sensible.

The Horse and his Rider, by "Thormanby" (Chatto & Windus), is in one respect most remarkable, forasmuch as it contains probably not more than a dozen consecutive lines "out of the author's own head" on any one of the three hundred and two pages of which the letter-press consists. It is called, by way of sub-title, "an anecdotic medley"; and that is a very fair description of it. There is no preface, introduction, explanation, or anything of the kind; but by means of inverted commas and foot-notes the compiler lets it be clearly seen that his personal share in the work has been almost entirely confined to the labours of a copyist, or to the less irksome task of employing scissors, paste, and paper. He might at least have given a list of the works which he has laid under contribution; but, as he has omitted to do so, it may be well to come to his assistance. The storehouses, then, which he has attacked at the point of the scissors are General Daumas's "Horses of the Sahara"; "The Forest and the Field," by "The Old Shekarry"; *Bell's Life*; Blaine's "Encyclopedia of British Sports"; *Bentley's Miscellany*; *Sporting Magazine*; "The Byelanes and Downs of England," by "Sylvanus"; the works of "Nimrod" (Mr. Apperley), of "Martingale" (Mr. Christie Whyte), and other more or less known writers on "horsey" subjects, some named and some unnamed; Sir G. Stephens's "Adventures of a Gentleman in Search of a Horse"; and numerous other publications concerning horses, horse-taming, horse-riding, and kindred matters. Whether the collection is likely to be more interesting to readers who do or to readers who do not know anything about horses and their riders is a matter of doubt; but, for choice, one would say to the latter.

DR. HUGH MACMILLAN'S volume *Roman Mosaics* (Macmillan & Co.) consists of a number of articles due to a visit to Rome and collected from various magazines. The writer's style is somewhat diffuse and rhetorical, but a more serious drawback is the number of mistakes he makes from a lack of archaeological training. The author should have submitted his papers to some specialist for revision before collecting them in a volume.

Museums and Art Galleries, by Mr. T. Greenwood (Simpkin, Marshall & Co.), is a suitable companion to the same author's volume on 'Free Public Libraries.' So many galleries have come into existence of late years up and down the country that it was time some account of them was written. Mr. Greenwood should, however, have confined himself to the United Kingdom. His chapters on foreign museums are too short to be of any use.

MR. ALEXANDER IRELAND'S volume *The Book-Lover's Enchiridion* (Simpkin & Marshall) has reached a fifth edition. It is so pretty a volume

that the book-lover will like it for its appearance as well as its contents. A number of new quotations have been added. Mr. Ireland has also sent us a large-paper copy, which is really a volume that any library might be proud to have, and which Manchester printers must be proud of having produced.

THE "Temple Library" of Messrs. Dent & Co. is very like the "Parchment Library," only its binding is more suitable for the bookshelves of those who live in London and other large towns. The edition of *The Essays of Elia* with which the library begins is prettily printed, and adorned with tasteful etchings by Mr. Railton. Mr. A. Birrell edits the volumes and contributes a preface.

MESSRS. HATCHARD have sent us the first annual volume of *Atalanta*, which is a very much more ambitious periodical than *Every Girl's Magazine*, from which it took its origin. A number of well-known writers have been enlisted among the contributors, such as Mr. Anstey, Mr. Besant, Sir E. Arnold, Mr. Franchillon, Miss Thackeray, Mrs. Molesworth, Canon Creighton, and the ubiquitous Mr. Lang. But the improvement in the illustrations is greater than the improvement in the letterpress. The publishers have had recourse to Messrs. Goupil's typographe with excellent results, and the magazine may rank as one of the best illustrated of our popular periodicals. We trust it may meet with the support it undoubtedly merits.

We have on our table the reports of the free libraries at Bradford, Cambridge, and Newcastle-upon-Tyne. All speak of prosperity. It is amusing to learn that the suspension of "the general issue of the bound volumes of the *Graphic* and *Illustrated London News and Punch*" has led to a decrease in the issues of the Reference Library at Newcastle, and "resulted in freeing the Reference Library from a somewhat objectionable class of reader."

We have on our table *The Local Government Act, 1888*, with Introduction and Notes, an Appendix containing the County Electors Act, 1888, and an Index, by W. A. Holdsworth (Routledge).—*Life of Victor Hugo*, by F. T. Marzials (Scott).—*Thomas Carlyle and John Stuart Mill*, by E. Jenks (Orpington, Allen).—*The Emperor Frederick III. and the Crown Prince*, by J. Lawton (Scott).—*History and Geography Examination Papers*, compiled by C. H. Spence (Bell).—*The Earth and the Solar System* (Moffatt & Paige).—*Boston Monday Lectures, 1887*, by J. Cook (Dickinson).—*Evolution and its Relation to Religious Thought*, by J. Le Conte (Chapman & Hall).—*Conversations at the Unity Club* (Christian Commonwealth Office).—*Democratic Vistas, and other Papers*, by W. Whitman (Scott).—*Accent and Rhythm explained by the Law of Monopressures, Part I.* (Blackwood).—*A Descriptive Catalogue of the Collections of Tapestry and Embroidery in the South Kensington Museum*, by A. S. Cole (Eyre & Spottiswoode).—*A Year in the Fields*, by J. Watson (Edinburgh, Douglas).—*Sheikh Hassan*, by S. A. Hillam (Allen & Co.).—*Shod with Wool*, by E. Netherley (Simpkin).—*In Pursuit of a Shadow*, by a Lady Astronomer (Trübner).—*A Great Turf Fraud*, by D. J. Belgrave (Hogg).—*Real People*, by M. Wilcox (Low).—*Short Stories*, selected by J. M. Laine (Moffatt & Paige).—*Two Chorus Girls*, by H. Clarke (Sonnenschein).—*Her Sister's Husband*, with an Introduction by the Rev. J. E. Vaux (Masters).—*Uncle's Dream, and The Permanent Husband*, by F. Dostoieffky (Vizetelly).—*Wordsworth's Prelude*, with Notes by A. J. George (Boston, U.S., Heath).—*Rebecca the Witch*, by D. S. Foster (Putnam).—*Thoughts in Rhyme*, by J. T. Lucas (Warne).—*A Wayfarer's Wallet*, by H. G. Hewlett (Redway).—*Mephistopheles in Broadcloth*, by F. G. Armstrong (Longmans).—*The Henry Irving Dream of Eugene Aram*, by F. D. Niblett (Field & Tuer).—*A Hundred Hymns*,

with some Account of their Writers (R.T.S.).—*Sacrifice a Necessity*, by J. T. Ferrier (Clarke).—*Church Echoes*, by Mrs. Carey Brook (Seeley).—*Christianity and the Nineteenth Century*, by the Rev. F. W. Ford (S.P.O.K.).—*Church Reform*, edited by A. Grey and others (Sonnenschein).—*Nos Poètes*, by Jules Tellier (Paris, Dupret).—*Poésies du Foyer et de l'École*, by E. Manuel (Paris, Lévy).—*Étude Historique et Critique sur la Peste*, by H. E. Rébouis (Paris, Picard).—*Huit Jours chez M. Renan*, by M. Barrière (Paris, Dupret).—*Buffon*, by H. Lebasteur (Paris, Lecène & Oudin).—*Le Paysan et la Payanne Pervertis*, translated by M. Talmeyr (Paris, Dupret).—*Allgemeine Geologie*, by Dr. Karl v. Fritsch (Stuttgart, Engelhorn). Among New Editions we have *A Commentary on the Revised Version of the New Testament*, by the late W. G. Humphry (S.P.O.K.).—*The Pleasures of Life*, by Sir John Lubbock, Bart., M.P. (Macmillan).—*The Lord's Supper*, by the Rt. Rev. T. Wilson, D.D. (Griffith & Farran).—*The Songs of the Birds*, by the late Rev. W. E. Evans (Low).—*Short Essays* (Moffatt & Paige).—*Physical Geography of Mountains and Rivers*, by T. Page (Moffatt & Paige).—*Civilization and Progress*, by J. B. Crozier (Longmans).—*The Wizard's Son*, by Mrs. Oliphant (Macmillan).—*and Jack Urquhart's Daughter*, by M. Young (Spencer Blackett).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Allies's (T. W.) *The Holy See and the Wandering of the Nations from St. Leo I. to St. Gregory I.* 10/6 cl.
Library of St. Francis de Sales, ed. by Rev. H. B. Mackey: Vol. 4, *Letters to Persons in Religion*, cr. 8vo 6/ cl.
Pulpit Commentary, edited by Spence and Exell: 2 Samuel. Exposition by Rev. R. P. Smith, roy. 8vo. 16/ cl.
Ralegh's (Rev. Dr.) *Quiet Resting-Places: Way to the City: Dawn to the Perfect Day*, new and cheaper editions, cr. 8vo, 5/ each, cl.
Salmon's (G.) *The Infallibility of the Church, a Course of Lectures*, 8vo. 12/ cl.
Sermons on the Seven Penitential Psalms, by Blessed John Fisher, 12mo. 5/ cl.

Fine Art and Archaeology.

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Scott's (Sir W.) *Poetical Works*, edited by W. Minto, 7/8 cl.
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Williamson's (D. R.) *Poems of Nature and Life*, 12mo. 3/ cl.

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Two Essays by A. Schopenhauer, cr. 8vo. 5/ cl. (Bohn's Philosophical Library.)

History and Biography.

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"Q."

62, Russell Square, Oct. 16, 1888.

It may interest Mr. Thos. Purnell, whose remarks in the *Athenæum* upon some of the late Tom Taylor's plays above the signature "Q." will be remembered by some of your readers, to hear that he has only one degree more right to claim originality in the selection of his *nom de plume* than the author of 'A Dead Man's Rock.' The "Q. Prima" was—according to Mr. Cushing's list of pseudonymous literature—a Miss Jane Taylor, who contributed to some London magazines from 1816 to 1822; "Q. Secundus" was a Mr. John Harris, who in 1830 wrote some 'Original Poems for Juvenile Minds'; "Q. Tertius" was Mr. Edmund Hodgson Yates (*Evening Star*); "Q. Quartus" a Mr. Alfred Barron, who published a book on foot-walking as a fine art at Wallingford in 1875.

Mr. Purnell is, therefore, at best "Q. Quintus," sharing the honours of alliteration with Mr. Barron, and rather ambiguous honours with his other predecessors. "Q. Sextus" would be the proper designation of the author of 'Dead Man's Rock,' who, by the way, is said to be Mr. Arthur Thoms Quilter Crouch, of Trinity College, Oxford. WM. SWAN SONNENSCHNEIN.

THE CUNEIFORM TABLETS FROM TELL EL-AMARNA.

RATHER more than a year ago it became known that there had been an important "find" of tablets inscribed with the arrow-headed character at Tell el-Amarna in Upper Egypt. At first sight this statement appeared to be untrue, especially as many tablets brought from Meso-

potamia had been sold to travellers in Egypt during the last few years. For once, however, rumour was correct, and the clay tablets, which had been dug up from an important tomb of a royal scribe, were of such a nature as to leave no doubt as to their unique and valuable character. So far as we can judge the "find" consisted of about three hundred tablets and fragments of tablets, and we are glad to be able to state that about three-fourths of the whole are now possessed by the British Museum and the Royal Museum of Berlin. It is a great pity that the collection as a whole could not have been kept together; but the regulations relating to the finding of antiquities in Egypt are such that it was absolutely impossible to do this.

In the early part of the present year Prof. Sayce saw a few of the Tell el-Amarna tablets at Cairo in the possession of M. Bouriant, and he decided with characteristic rapidity that the writing upon the tablets belonged to the period extending from the age of Assur-bani-pal to that of Darius. Writing to a contemporary, he stated that mention is made of "the conquest of Amasia," and that most of the tablets contain copies of despatches sent to the Babylonian king by his officers in Upper Egypt. Prof. Sayce thought that the king in question was Nebuchadnezzar II., and argued from this that the conquest of Egypt by him, so long doubted, had "become a fact of history." As a matter of fact, however, the tablets are despatches to kings of Egypt from kings and governors of districts in Mesopotamia and Syria, and belong to a period about nine hundred years anterior to Nebuchadnezzar II.; hence we may continue to doubt if this king ever conquered Egypt as far as the evidence to be derived from the Tell el-Amarna tablets is concerned.

In May this year Dr. Erman, with the assistance of Drs. Schrader, Winckler, and Lehmann, published the first accurate account of the general contents of the Tell el-Amarna tablets. In it he showed that the Berlin collection of tablets was chiefly letters and despatches to Amenophis III. and Amenophis IV., kings of Egypt about B.C. 1500, from Tushratta, King of Mitanni or Mitani; Buraburiyash, King of Karaduniyash; and other kings of parts of Mesopotamia. From these tablets we learn that Tushratta was the father-in-law of Amenophis III., and the statements which we meet with on his scarabæi to the effect that Amenophis married a Mesopotamian woman are abundantly confirmed.

Among the eighty-one tablets acquired by the British Museum are several of considerable importance for the study of the relations which existed between the kings of Mesopotamia and Egypt. We have not space here to describe a third of them, but a notice of one or two will show what we mean. On the largest tablet of all we have the text of a despatch from Tushratta, the King of Mitanni, to Amenophis III., or, as he is called in Babylonian, Nim-mu-riya (i.e., the Egyptian Neb-mât-Râ). After lengthy greetings from Tushratta to his "son-in-law" (*kha-ta-nu*), reference is made to a treaty which existed between his father and Amenophis. Tushratta next states that his great-nephew wishes to marry the daughter of the King of Egypt, and he himself wishes that the marriage may take place. The suitor for the lady's hand is to be informed of the decision of the Egyptian king by Tushratta's grandson, who is sent with the despatch and costly presents in the hope of being able to bring back a favourable answer. Tushratta recommends his grandson Giliya to the good favour of the Egyptian monarch, and is confident that the marriage, if brought about, will cement an alliance between himself and Amenophis. Reference is next made to the dowry, and Tushratta says that he is prepared to act as his grandfather did, and to send gold jars, vessels, &c., as a part of it. Some time before Amenophis appears to have applied to him for gold, and Tushratta promises

to ask his own brother, who lives in a land where it is as plentiful as dust, to send him some, and that when it comes it shall be sent on to Egypt. After certain stipulations in respect of the dowry comes a list of the gifts which the King of Mitanni sends with his "kindest regards" to the King of Egypt, among them being harness and trappings for horses, chariots, gold vessels inlaid with costly precious stones, and thirty-two eunuchs. When Tushratta dictated this document he must have been already an old man, and from the allusions which he frequently makes to the friendly relations which had all along existed between himself and the Egyptian kings, we are pretty safe in concluding that although we have his correspondence with two kings of Egypt only, more must have existed, or may still exist. It seems certain, too, that these relations must have extended throughout the sixteenth and probably into the latter part of the seventeenth century B.C. Less interesting, but historically more important, is a despatch from Buraburiyash, King of Karaduniyash, to Amenophis IV. Dr. Schrader thought that he was identical with Burnaburiyash, the son of Karadunash; but as in the despatch Buraburiyash refers to his father Kuri-galzu this can hardly be. In it Buraburiyash makes an allusion to a treaty which had been begun between his father and Amenophis III. of Egypt, and he hopes that it may now be completed. He acknowledges the receipt of two manas of gold which Amenophis IV. had sent to him, but he says that he is in urgent need of two more, and begs that they may be sent at once as he requires the gold for the decoration of his palace. He then begs Amenophis IV. to ask him for whatever he wants from Babylonia, and promises that it shall be sent to him forthwith. After stating that the Assyrians have made overtures of a friendly nature to him, and that he has not as yet responded to them, he mentions that he is sending as a gift to his "brother" three manas of lapis-lazuli, ten sets of harness for horses for five chariots, and some trees.

From the king of the country of Alashiya, a district situated apparently in the north-east of Syria, we have two despatches. In one of these this king says that he is sending to the King of Egypt a gift of five bronze bowls, the like of which is unknown in Egypt. He asks that an interview may be speedily arranged between his own ambassador and the ambassador of the King of Egypt, and he promises to send with his a bull which the King of Egypt had asked for. In return he asks for two *kukupu* jars and a man who understands eagles. Further on in the document he states that a native of Alashiya went to Egypt with considerable property and died there. As he left his wife and children in Alashiya, he begs that the King of Egypt will send back the deceased man's property by the hands of the Alashiyan ambassador. Towards the close of the text the King of Alashiya asks the Egyptian king to make no alliance with the kings of Khatte and Shakhâr.

Another most interesting despatch is one, unfortunately fragmentary, which is addressed by Tushratta to the wife of Amenophis III., who can be no other than his greatly beloved wife called Ti on the Egyptian monuments. In it he makes mention of his grandson Giliya, who was sent to bring back the Egyptian king's decision about the marriage of his daughter with Mania. The affection between Amenophis III. and his father-in-law took a practical form, for, probably during some trouble in Egypt, Tushratta, in a despatch which bears a docket in hieratic, says that he sends the goddess "Ishtar of Nineveh, the lady of countries," to Egypt, the country which he loves, that she may dwell there. We have here a reminder of the pretty little Egyptian story in which we are told that one of the gods of Egypt is sent to cast out a devil from the princess of Bechten.

The letters to the kings of Egypt relate to many subjects, and are from a variety of kings

and governors of districts and cities. The names of some of the writers are Rip-Rammānu, Pitya, Mūt-Rammānu, Yapakhi, Abi-sharri, Zītāba, &c. In them mention is made of Tyre and Sidon and many other cities of Phœnicia. Two have dockets in hieratic written upon them, and one has the impression of a scarabæus inscribed with the hawk of Horus wearing the crowns of Upper and Lower Egypt, &c. The districts whence the tablets come can almost be told by the colour of the clay and the shape of the tablets. The tablets from Tushratta and Burraburiyash are made of clay of a pinkish red colour, and the text is divided into paragraphs, and the characters are well formed and tolerably distinct. The two tablets from the King of Alashiya are light yellow in colour, flat like tiles, and are written in a very peculiar hand. The tablets from Abi-sharri are light drab in colour, have a most peculiar shape, and are very closely written. The full cuneiform text of a despatch from each of the three kings Tushratta, Burraburiyash, and the King of Alashiya, with transliteration and a summary of their contents, will appear in the *Proceedings of the Society of Biblical Archaeology* for June, which will be published in a few days.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

The following is the first part of a list of the names intended to be inserted under the letter H, Section II., in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Harrod, Henry, F.S.A., 'Churches and Castles of Norfolk,' 1818-71.
 Harrod, William, topographer, 1819.
 Harrowby, Dudley Ryder, Earl of, 1847. See Ryder.
 Harrowby, Dudley Ryder, Earl of, 1798-1852. See Ryder.
 Harry, Blind. See Henry the Minstrel.
 Harry, George Owen, Rector of Whitechurch, Pembrokeshire, fl. 1604.
 Harry, Nun Morgan, Dissenting minister, 1842.
 Harriet, Samuel, Archbishop of York, 1561-1631.
 Harnett, Adam, B.D., casuist, 1639.
 Hart, Aaron, chief rabbi, 1670-1756.
 Hart, Alexander, dramatist, fl. 1840.
 Hart, Andrew, Scotch publisher, 1821.
 Hart, Sir Anthony, Lord Chancellor of Ireland, 1767-1831.
 Hart, Charles, musical composer, 1797-1859.
 Hart, George Vaughan, M.P., general, 1752-1832.
 Hart, Henry, theological writer, fl. 1549.
 Hart, Lieut.-Gen. Henry George, 'Hart's Army List,' 1809-78.
 Hart, James, minister of Edinburgh, 1729.
 Hart, John, Chester Herald, 1574.
 Hart, John, Jesuit, 1588.
 Hart, Joseph, musical composer, 1794-1844.
 Hart, Moses, Orientalist, 1814.
 Hart, Nicholas, Jesuit, 1577-1650.
 Hart, Philip, musical composer, 1749.
 Hart, Solomon Alexander, R.A., painter, 1803-81.
 Hart, William, Catholic divine, ex. 1583.
 Hart, Sir William, Lord Justice of Scotland, fl. 1603.
 Hartcliffe, John, Master of Merchant Taylors' School, 1708.
 Harte, Henry H., D.D., mathematician, fl. 1845.
 Harte, Walter, M.A., Nonjuring divine, 1641-1736.
 Harte, Walter, miscellaneous writer, 1768.
 Harte, Rev. Walter, miscellaneous writer, 1697*-1774.
 Hartgill, Rev. George, astronomer, fl. 1594.
 Hartley, David, M.D., physician, 1705-57.
 Hartley, David, M.P., scientific inventor, 1729-1813.
 Hartley, Jesse, civil engineer, 1780-1880.
 Hartley, Thomas, Swedenborgian, 1784.
 Hartley, William, Catholic divine, ex. 1588.
 Hartlib, Samuel, friend of Milton, fl. 1640.
 Hartman, Scotch monk, fl. 670.
 Hartopp, Sir John, Bart., M.P., Nonconformist, 1637-1722.
 Hartree, John or Malachy, Irish Cleric, fl. 1649.
 Hartshorne, Rev. Charles Henry, antiquary, 1802-65.
 Hartson, Hall, dramatist, 1739*-73.
 Hartstougue, John, Bishop of Derry, 1717.
 Hartwell, Rev. Abraham, M.A., antiquary and translator, 1603*.
 Harvard, John, founder of Harvard College, 1638.
 Harvest, Rev. George, divine, 1780.
 Harvey, Rev. Alexander, Scotch divine, 1796-1843.
 Harvey, Bagenal Beauchamp, Irish rebel, 1762*, ex. 1798.
 Harvey, Rev. Christopher, M.A., 'The Synagogue,' 1597-1663.
 Harvey, Daniel, sculptor and architect, 1733.
 Harvey, Daniel Whittle, M.P., politician, 1768-1893.
 Harvey, Col. Edmund, regicide, fl. 1660.
 Harvey, Rev. Edmund, musician, 1884.
 Harvey, Edward, Jesuit, 1678.
 Harvey, Sir Eliab, G.C.B., admiral, 1756-1820.
 Harvey, Gabriel, D.C.L., civilian and poet, 1545*-1631.

Harvey, Sir George, President of Royal Scottish Academy, 1805-76.
 Harvey, Gideon, M.D., medical writer, 1730*.
 Harvey, Henry, LL.D., Master of Trinity Hall, 1583.
 Harvey, Sir Henry, K.C.B., admiral, 1810.
 Harvey, John, writer on prophecy, fl. 1588.
 Harvey, John, M.A., brother of Gabriel Harvey, 1592.
 Harvey, Sir John, K.C.B., admiral, 1837.
 Harvey, John, philanthropist, 1879.
 Harvey, Margaret, poet, 1768-1858.
 Harvey, Richard, M.A., astrologer, fl. 1593.
 Harvey, Sir Thomas, K.C.B., admiral, 1841.
 Harvey, Thomas, Quaker, 1812-84.
 Harvey, William, Clarenceux King-of-Arms, 1567.
 Harvey, William, M.D., discoverer of the circulation of the blood, 1589-1657.
 Harvey, William, engraver, 1790-1866.
 Harvey, William Henry, M.D., botanist, 1811-66.
 Harvey, Rev. William Wigan, B.D., F.S.A., divine, 1810-83.
 Harvey, John, poet, fl. 1653.
 Harward, Simon, M.A., divine and physician, fl. 1614.
 Harwin, William, stenographer, 1740-1811.
 Harwood, Miss, poet and dramatist, 1888.
 Harwood, Sir Busick, M.D., F.R.S., anatomist, 1814.
 Harwood, Sir Edward, colonel, 1832.
 Harwood, Edward, D.D., Dissenting minister, 1720-94.
 Harwood, Edward, numismatist, 1814.
 Harwood, Philip, journalist, 1809-87.
 Harwood, Thomas, D.D., F.S.A., divine, 1767-1842.
 Hascard, Gregory, D.D., Dean of Windsor, 1708.
 Haselden, Thomas, F.R.S., mathematician, fl. 1735.
 Haseley, William de, monk of Westminster, fl. 1296.
 Haselton, Robert, musician, fl. 1565.
 Haslam, John, M.D., medical writer, 1764-1844.
 Haslem, John, miniature painter, 1808-84.
 Haslerig, Sir Arthur, Bart., M.P., Parliamentarian, 1661*.
 Hasleton, Richard, traveller, fl. 1595.
 Haslewood, Joseph, bibliographer and antiquary, 1769-1833.
 Haslewood, Thomas, schoolmaster and historian, temp. Richard II.
 Hassall, Edward, 'Siege of Lathom House,' fl. 1650.
 Hassall or Halsall, John, D.D., Dean of Norwich, fl. 1630.
 Hasse, Christian Frederic, organist and composer, 1771-1831.
 Hassel, William, portrait painter, fl. 1707.
 Hassell, Edward, painter, 1852*.
 Hassell, J., artist and biographer, fl. 1820.
 Hassell, Warner, painter, fl. 1685.
 Hasted, Rev. Edward, historian of Kent, 1732-1812.
 Hasted, Rev. Edward, M.A., F.R.S., divine and antiquary, 1771-1852.
 Hastings, Sir Charles, M.D., medical writer, 1794-1866.
 Hastings, Edward, Lord Hastings, K.G., 1558.
 Hastings, Lady Elizabeth, philanthropist, 1682-1739.
 Hastings, Lady Flora, maid of honour, 1806-39.
 Hastings, Francis, Earl of Huntingdon, K.G., 1560.
 Hastings, Sir Francis, M.P., politician and author, 1610.
 Hastings, Francis Rawdon, Marquis of Hastings, 1754-1826.
 Hastings, Geo. Fowler, C.B., admiral, 1814-76.
 Hastings, Hans Francis, Earl of Huntingdon, 1778-1828.
 Hastings, Henry, 3rd Earl of Huntingdon, K.G., 1534*-95.
 Hastings, Henry, eccentric sportsman, 1552-1650.
 Hastings, Henry, Lord Hastings, 1666.
 Hastings, Rev. Henry James, M.A., divine, 1799-1875.
 Hastings, Selina, Countess of Huntingdon, 1707-91.
 Hastings, Theophilus, 7th Earl of Huntingdon, 1650-1701.
 Hastings, Thomas, bookseller and pamphleteer, 1741*-1801.
 Hastings, Capt. Thomas, etcher, fl. 1825.
 Hastings, Sir Thomas, admiral, 1780-1870.
 Hastings, Warren, Governor-General of India, 1733-1818.
 Hastings, William, 1st Lord Hastings, K.G., ex. 1483.
 Hatchard, Tho. Goodwin, Bishop of Mauritius, 1870.
 Hatcher, Henry, 'History of Salisbury,' 1777-1846.
 Hatcher, Thomas, M.A., antiquary, 1583.
 Hatcher, Thomas, M.P., Parliamentary commander, 1677.
 Hatchett, Charles, F.R.S., chemist, 1765-1847.
 Hatcliffe, Vincent, Jesuit, 1601-71. See Spenser, John.
 Hatfield, Martha, 'The Wise Virgin,' b. 1640.
 Hatfield, Thomas, Bishop of Durham, 1381.
 Hattherley, William Page Wood, Lord, 1801-81. See Wood.
 Hatherton, Edward John Littleton, Lord, 1791-1863. See Littleton.
 Hathway, Richard, dramatist, fl. 1603.
 Hatsell, Sir Henry, judge, 1641-1711.
 Hatteil, John, Clerk of the House of Commons, 1743-1820.
 Hatteyllyffe, William, secretary to Edward IV.
 Hatton, Mrs., 'Ann of Swansea,' 1764-1838.
 Hatton, Sir Christopher, Lord Chancellor, 1540-91.
 Hatton, Christopher, Lord Hatton, 1670.
 Hatton, Christopher, Dominican, 1505-83.
 Hatton, Edward, arithmetician, b. 1665.
 Hatton, Edward Anthony, Dominican friar, 1701-83.
 Hatton, Frank, scientific explorer, 1862-83.
 Hatton, John Liptrot, musical composer, 1809-86.
 Haughton, Sir Graves Chamney, K.H., F.R.S., Orientalist, 1789-1849.
 Haughton, James, philanthropist, 1795-1873.
 Haughton, John Colpoys, C.S.I., general, 1817-57.
 Haughton, Moses, enameller, 1804.
 Haughton, Moses, painter, 1772*-1848*.
 Haughton, William, dramatist, fl. 1816.
 Haughton, Francis, electrician, fl. 1731.
 Hausted, Peter, D.D., poet and dramatist, 1644.
 Havard, William, actor and dramatist, 1710*-78.
 Havell, John, engraver and photographer, 1841.
 Havell, Robert, aquatint engraver, fl. 1837.
 Havell, William, painter, 1782-1857.
 Havelock, Sir Henry, Bart., K.C.B., military commander, 1795-1857.
 Havelock, William, K.H., lieutenant-colonel, 1795-1843.
 Havers, Theodore, architect and painter, fl. 1633.
 Haverall, Miss Frances Ridley, miscellaneous writer, 1837-79.
 Haverall, Rev. Henry East, writer on music, 1875.
 Haverall, Rev. William Henry, M.A., writer on music, 1793-1870.
 Havers, Clopton, M.D., osteologist, 1702.
 Haversham, John Thompson, Lord, 1710. See Thompson.
 Havery, Joseph Patrick, painter, 1794*-1854.
 Havery, Martin, 'History of Ireland,' 1809-87.
 Haviland, John, M.D., professor at Cambridge, 1736-1851.
 Haviland, John, architect, 1792-1852.
 Haviland, William, general, 1718-84.
 Havilland, Lieut.-Col. Thomas Fieth de, civil engineer, 1775-1869.

Haward, Francis A. E., engraver, 1759-87.
 Haward, Simon, M.A., preacher at Warrington, fl. 1592.
 Hawarde, Nicholas, 'Line of Liberalite,' fl. 1569.
 Hawarden, Edward, D.D., Catholic divine, 1735.
 Hawarden, Savage, Latin poet, b. 1582.
 Haweis, Rev. Thomas, LL.D., M.D., divine, 1736*-1820.
 Hawes, Sir Benjamin, K.C.B., Under-Secretary for War, 1797-1862.
 Hawes, Edward, poet, fl. 1606.
 Hawes, Richard, M.A., Puritan divine, 1604-68.
 Hawes, Robert, 'History of Framlingham,' 1665-1731.
 Hawes, Stephen, poet, 1804*.
 Hawes, William, M.D., physician, 1736-1808.
 Hawes, William, musical composer, 1785-1846.
 Hawford, Henry, D.D., Master of Christ's College, Cambridge, 1583.
 Hawke, Edward, Lord Hawke, 1713-81.
 Hawke, Martin Bladen, essayist, b. 1777.
 Hawker, Edward, painter, 1843*-1723.
 Hawker, Edward, admiral, fl. 1849.
 Hawker, James, captain R.N., fl. 1781.
 Hawker, Peter, lieutenant-colonel, 1786-1853.
 Hawker, Robert, D.D., Evangelical divine, 1753-1827.
 Hawker, Robert Stephen, M.A., Vicar of Morwenstow, 1804-75.
 Hawkesbury, Lord. See Jenkinson, Charles, Earl of Liverpool.
 Hawkesworth, John, LL.D., miscellaneous writer, 1715*-73.
 Hawkesworth, Walter, M.A., dramatist, 1606.
 Hawkey, John, M.A., classical scholar, fl. 1735.
 (To be continued.)

THE 'KALEVALA.'

Oxford, Oct., 1888.

LOOKING through some of the recent numbers of the *Athenæum*, my eye was caught by the name of Dr. Krohn, of Viborg. I had been for some time expecting a letter from him, and now I see that he has been drowned. He was engaged in translating my Hibbert Lectures 'On the Origin and Growth of Religion' into Finnish, to be published by the Finnish Literary Society. Dr. Krohn was an excellent Finnish scholar, and, as you mention in your notice, he obtained a prize from the French Academy in 1881 for his 'History of Finnish Literature.' Finnish literature has been a subject of interest to me ever since I met my friend Kelgren at Paris, nearly forty years ago. He also is dead long ago, but the impulse which he gave at Helsingfors to a comparative study of Finno-Ugric and Aryan traditions has continued to the present day. I deeply regret that I have not been able myself to continue the study of Finnish, but my interest in the subject has never flagged. In one of my earliest courses of lectures delivered at Oxford, I gave a full account of the now famous Finnish epic poem the 'Kalevala,' and I pointed out the important collateral light which the collection of these songs from the mouths of the people by Lönnrot and others might throw on the collection of other epic poems, whether in Greece or Germany or Persia or India. I felt most anxious that a full and accurate account of Lönnrot's labours should be published before it was too late, and I was carrying on a correspondence with Dr. Krohn on this very subject, little suspecting that, like so many delightful correspondences, this too was to be cut short by death.

I send you a few extracts from Dr. Krohn's last letter, which will show you how much important information on some of the most interesting questions of what I may still call the Wolfian controversy we might have expected from Dr. Krohn's labours.

I had asked whether no more various readings had been discovered, and whether the separate ballads always began and ended in the same way. After telling me that a large collection of various readings existed in the archives of the Finnish Literary Society, Dr. Krohn continues:—

"It is a mistake to imagine that the 'Kalevala' is sung without a settled division of ballads. The *laulus* does not sing to-day, say from *a* to *d*, and to-morrow from *c* to *f*. Though there is unity in our epic poem, it consists, nevertheless, of separate songs, and these are always repeated from the same beginning to the same end. When, however, they are transferred from one place to another, their skeleton, so to say, may be considerably modified.

"The component elements of the 'Kalevala' are all independent short poems, and whatever people may say about the impossi-

bility of such short poems growing into a complete poem, here are the facts to show how it can be and has been done. The poems, often originally very short, grow longer and longer by the singer inserting short pieces known to him from other poems. Sometimes whole episodes are thus added, but very seldom does the singer add anything of his own. He will sometimes join two quite isolated poems, and this can be shown to have been done in many parts of the 'Kalevala.' Some of these rhapsodies thus joined together remain afterwards as a complete and independent poem, and attract further additions. Sometimes poems referring to different heroes are combined, and what was said and sung originally of different heroes is now said and sung of one and the same. For instance, in the song of Lemminkäinen's second expedition to Pohjola (songs 26-29) the original hero Kauko has been superseded by Lemminkäinen, who originally was killed in his first expedition to Pohjola, though afterwards called back to life (songs 12-15). When, however, several songs have thus been united into one, passages are often omitted or abbreviated, for the memory of the Finnish rhapsodes is not very strong and cannot hold beyond a certain number of verses. We can clearly see that the separate epos of Kullervo has been added to the Sampo epos, which forms the principal subject of the 'Kalevala.' In doing this the bad wife of the smith, against whom Kullervo had vowed vengeance, has received the name of the hostess of Ilmarinen. Into one account of the wooing of the rivals Wainämöinen and Ilmarinen certain verses have been introduced by which the daughter of Pohjola declares that she would follow him, whoever he was, who had made the Sampo. Here, therefore, the song of the Sampo is presupposed, though the two songs are but seldom sung as outwardly joined. Many such instances might be added, but they would require long extracts from the 'Kalevala.'

"Our Finnish rhapsodes are generally void of all poetic gifts, and they proceed in their work almost mechanically. One of the best of them received some years ago a small pension from Helsingfors, but the verses in which he conveyed his thanks were miserable both in thought and form.

"In some respects this is fortunate. Much, however, depends on their memory. A strong memory preserves the poems intact; a weak memory causes variation, and in consequence further development. Nothing is ever changed on purpose, but in a weak head poems get mixed, and a trait from one poem may travel into another unawares. By repetition such mistakes may become permanent, particularly in localities in which the poem from which the singer has borrowed is not known.

"Again, when a certain hero becomes very popular in one locality many stories are attracted towards him. If he has achieved one great exploit why should he not have achieved others? The same applies to events. The description of the Päivölä feast was evidently a favourite subject, and in order to spin it out many traits have been added from Scandinavian and Russian songs—nay, even from the feast of Cana in the Bible.

"Thus we can see how originally in his dialogue with Anni (eighteenth song), Wainämöinen spoke only of his intention to go fishing. But afterwards he is made to add that he means to shoot geese, or that he is on the war-path. Again, in the original Finnish poem the creator was represented as being assisted by a bird. But if there was once a bird, it was supposed that the bird ought to lay an egg, and thus the Lithuanian legend of the mundane egg was superadded. Thus we can watch the gradual genesis of the 'Kalevala.' Much of the ancient Finnish poetry has, no doubt, been lost, but what survived was what was most liked by the people, possibly, therefore, what was the most beautiful. If a nucleus had once been formed, such as the story of the

Sampo, everything else was drawn into the same vortex. It is generally supposed that some popular excitement produced by great political events is favourable to the growth of epic poetry. If so, it must have been when the Finns migrated into their present seats and came in contact for the first time with an entirely new civilization, the Scandinavian, that the growth of their epic poetry took place. Many of their legends betray Scandinavian influences. This contact with new ideas and new characters may even have told on the characters of the ancient Finnish heroes. Thus we see in the charm-songs, in the song of Sampo, and in the creation story how the old Wainämöinen is only a kind of wise and brave prophet. In some of the later songs he appears as shrewd and tricky, and his amorous propensities make him ridiculous. Some passages, such as the touching answer which his mother gives to her despairing son Kullervo, or the charming reply of the Pohjola maid, 'that she cared far more for the brightness of the forehead than for the brightness of her wooers' gold,' can be explained by individual poetical genius only, but the names of those true poets are lost for ever. Other passages, again, are bare of all poetic beauty, unmeaning, even absurd. Yet they are listened to with the same reverence, and are never exposed to any disparaging criticism.

"The first work of uniting separate ballads into an epic story must be done by the people themselves. Where this has not been done, attempts made in the same direction by individual collectors or scholars have generally proved failures. This was the case with Macpherson; with Averarius, who tried to unite the Russian popular songs into an epic poem; and even with Kreutzwald, who has given us a more or less artificial collection of the Estonian ballads about Kalevi-pöeg. But when, as in Finland, the people had performed the first sifting of the floating materials, a scholar like Lönnrot had no difficulty in imparting to these materials the last finishing touch. It cannot be denied that our Lönnrot has in several passages made the somewhat loose unity of the poem more perfect. He has drawn certain songs into the general frame of the poem which had as yet been left outside by the rhapsodes. He has added also a number of interpolations taken from other songs, which were meant to render the story more complete, and has arranged the songs in order, so that the unity of the whole poem should become more apparent. All this should be known in order to prevent misunderstandings. It is a mistake to imagine that Lönnrot learned the songs of the 'Kalevala' as a child. In his native place they had long been forgotten. He began his studies with a small collection which had been made by Topelius, but afterwards collected so many, and knew them so well by heart, that he claimed for himself the same privileges as other rhapsodes. 'As I am convinced,' he said, 'that not a single rune-singer knows more songs than I do, I used the right, which every rhapsode claims, of joining the songs as they seemed to require it.' How right his judgment was in these matters, and how sure his tact, is proved by the fact that the rhapsodes afterwards united the same songs. Nor can this be ascribed to their acquaintance with Lönnrot's printed edition, for the simple reason that in Russian Karelia and Ingmanland, where these songs are found, the population is as yet ignorant of reading and writing. It is fortunate also that Lönnrot himself was not a poet any more than other rhapsodes, though no doubt his taste, cultivated by classical studies, was more refined than theirs.

"Thus, though a certain influence exercised by the final collector of the Finnish runes cannot be denied, we seem to possess these poems in a far more primitive form than the Homeric poems or the epic poem of the Nibelungs. The *diastrophs* of these two epics have reduced the popular elements to a far more artificial unity than Lönnrot attempted in dealing with the

Finnish ballads. We have only to compare the 'Nibelungenlied' of the twelfth century with the few remaining ballads of the 'Edda' in order to see how much we have lost."

While I was waiting for fuller information, especially with regard to Lönnrot's *collectanea*, and the exact manner in which he learned these songs by heart and afterwards reduced them to writing, my kind informant was snatched away. Let us hope that the Société Finno-Ougrienne at Helsingfors, which has done such excellent work already, may soon give us a complete history of the discovery and collection of the Finnish epic ballads by Lönnrot and others. It will be one of the most important contributions to a comparative study of epic literature, and may throw light on some of the darkest problems of the Wolfian controversy. May I also express a hope that such essays as are meant to be read by scholars all over Europe might be written in French or German, and not in Finnish or Swedish?

F. MAX MÜLLER.

Literary Gossip.

MESSRS. REEVES & TURNER promise 'The House of the Wolfings: a Tale in Prose and Verse,' by Mr. William Morris. The book deals with the life of the Northern tribes while on the move through Central Europe, and the action of the story hangs upon their first hostile meeting with the Romans.

MR. WILLIAM M. ROSSETTI has undertaken to publish at a moderately early date, through Messrs. Cassell & Co., a volume of a somewhat special kind regarding his late brother Dante Gabriel Rossetti. It will probably be entitled 'Dante Gabriel Rossetti as Designer and Writer: Notes by William Michael Rossetti.' The book is not in the nature of a biography, nor yet of a criticism, laudatory or otherwise; but consists of a number of details, in a semi-narrative form, regarding the works of Dante Rossetti in fine art and in literature. These details are for the most part such as appear in letters addressed to Dante Rossetti, and in a very limited range of the letters, or copies of letters, which he himself wrote. They are supplemented here and there by the reminiscences of his brother; but, as a general rule, only such artistic and literary works are noticed as find mention in the letters. The words of the letters themselves are very seldom quoted, and only the purport of them conveyed in the narrative. The plan of the book will stand pretty nearly as follows: 1. The account of the works of art, arranged under the headings of the successive years; 2. The account of the literary works, similarly arranged; 3. A prose paraphrase of the series of sonnets named 'The House of Life,' aiming to clear up the difficulties (which some readers seem to consider formidable) in the diction and structure of these poems—a performance of mere paraphrastic exposition, not of biographical or critical comment; 4. Some additional or tabular matter regarding the works in art and in literature, including several which (owing to the scheme of the work, based as it is on correspondence) may not have been dealt with in the text.

BRASENOSE COLLEGE at Oxford is forming quite a literature of its own. Not only were two editions published of its curious 'Ale Verses' in 1857 and 1878, but two new books have just made their appearance, each the first of its kind. 'A Century of

the Phoenix Common Room' is a selection from the records of the oldest social club at Oxford, with biographical notices of all the members from its foundation in 1786, edited by Mr. Madan, late Fellow of the College. And it is believed that the 'Brasenose Calendar,' issued on October 10th, is the first attempt to give a complete list of the members of any college in Oxford or Cambridge. It is compiled by the Rev. W. E. Buckley and Mr. Madan.

M. RENAN's second volume of the 'History of Israel' is nearly ready, and will most likely appear towards the middle of November.

MR. RIDER HAGGARD's tale, 'Mr. Meeson's Will,' is to be published by Mr. Spencer Blackett on the 23rd inst.

POPE LEO XIII. has just presented to the British Museum Library, the Bodleian, and the University Library at Cambridge a series of costly folios, commemorative of the late sacerdotal jubilee of his Holiness. Conspicuous among these facsimiles—which have been reproduced under the personal supervision of Cardinal Pitra, the librarian of the Vatican—are the famous Vatican manuscript book of the Gospels on purple parchment, emblazoned in letters of gold and silver; the hardly less notable Ethiopic codex, which was the gift to the Holy See of Menalik, King of Abyssinia; the Abbot Ceolfrid's Bible, which is one of the most ancient codices in the Apostolic library; and, together with an account of some wonderful seals of great antiquity, a number of other most curious Arabic, Syriac, Greek, and Latin manuscripts which have long been among the glories of the Vatican collection. These gifts, in obedience to his instructions, have just been transmitted to England through the hands of Cardinal Rampolla, his Holiness's Secretary of State.

DR. ROBERT YOUNG, the well-known linguist and Oriental scholar, died in the sixty-sixth year of his age, at Edinburgh, last Sunday. He was the author of a large number of works of analysis, translation, and research in the wide field of Biblical literature, and several of them have obtained an extensive circulation both in this country and in America. His 'Analytical Concordance of the Bible'—a work which involved a vast amount of intricate and trying labour—is perhaps most generally esteemed, as it is certainly the most useful to students. His 'New Version of the Bible translated according to the Letters and Idioms of the Original Languages' has also enjoyed popularity. Ever true to his work, Dr. Young lived the life of a recluse. Indeed, he could hardly have been anything but a recluse, considering the number of works he published—a number sufficient to satisfy, one might say, the ambition of half a dozen men desirous of the fame of authorship. But Dr. Young had no ambition. In the words of Spenser, what he did and what he achieved was in truth

All, all for love, and nothing for reward.

MESSRS. MACMILLAN & Co. will publish very shortly Mr. Sandford's book on 'Thomas Poole and his Friends,' of which we made mention a considerable time ago. Correspondence between Poole and Coleridge will form an important feature in these volumes, which may be expected to throw

fresh light on an important epoch in the moral and intellectual life of England, and on a group of men who helped to make it so.

THE November number of the *Antiquary* will open with a paper by Mr. Hubert Hall, entitled 'The King's Peace'; and the account of the Byzantine frescoes and rock-hewn churches in the Terra d'Otranto, by the Rev. H. F. Tozer, will be completed.

At the Oriental Seminary of Berlin, the foundation of which we announced last year, four languages only have been able to maintain something like a respectable attendance, viz., Arabic, Turkish, Chinese, and Japanese. New courses for beginners have just been formed, and the first examination in some of the languages taught will take place next year.

MESSRS. REEVES & TURNER announce a reprint of Mr. Robert Browning's essay prefatory to the (forged) Shelley letters published by Moxon in 1852.

THE edition by the Rev. F. H. Woods of Dr. Montelius's work on 'The Civilization of Sweden in Heathen Times,' which will be published immediately by Messrs. Macmillan & Co., has been revised by Dr. Montelius, who has throughout incorporated new matter, bringing the record up to the level of the latest researches. The work is fully illustrated.

THE death is announced of Mr. J. M. Levy, of the *Daily Telegraph*.

MR. S. R. VAN CAMPEN's biography of the Dutch historian Van Kampen is proving a more difficult work in the enlarged form than was expected, and its publication is consequently delayed, and will hardly take place this year. Mr. van Campen has received a recognition of his labours from a distant quarter, having been elected an honorary member of the Trinity Historical Society of Dallas, Texas.

PROF. AD. MERX, of Heidelberg, has in the press a work on the use made of Greek writers on grammar by early Syriac grammarians. The Syriac translation of Greek passages may possibly be of importance for the edition of the Greek grammarians which is being brought out under the direction of Prof. Uhlig, of Heidelberg.

PROF. VINOGRADOFF, who has recently returned to his duties at Moscow University, was busily engaged up to the day of his departure on his forthcoming English work on early land tenures, &c. It is hoped that the first volume, extending to four hundred pages, will be ready by Easter, 1889; and the concluding volume, which will be quite as large, will probably be issued about Christmas of the same year. Some very important early Court Rolls and Extents, which have not hitherto been published, are among the evidences given in support of the author's conclusions. The work will certainly throw much new light on the early land system.

THE fourth volume of Mr. J. Foster's 'Alumni Oxonienses,' completing the work, will be ready in November. The subscription list will close with the present year, and in January the price will be increased from six guineas to eight guineas.

SCIENCE

Social History of the Races of Mankind.—Division II. *Oceano-Melanesians.* By A. Featherman. (Trübner & Co.)

IN this, the fourth volume as yet published of Mr. Featherman's laborious work, he deals with a smaller number of races than those described in each of the previous volumes, and is, therefore, able to devote greater space to each individual race. As some of these, such as the Malagasy, the Maori, and the Tahitian, are of especial interest, this is an advantage. Under the system of classification which he adopts Mr. Featherman includes in the present volume also the inhabitants of the Marquesas Islands, the Pearl Islands, Easter Island, the Friendly Islands, Rotuma, the Navigators' Islands, the Sandwich Islands, the Caroline Archipelago, the Pelew Islands, the Marian Islands, the Gilbert Archipelago, and the Marshall Archipelago. It embraces, therefore, a vast ocean space lying between the American, African, and Australasian continents, and a great variety of races.

The arrangement of the work is similar to that of the previously published volumes; it is somewhat wanting in precision from the absence of sub-heads, the description of each race being given in the form of a connected narrative without any break whatever, and the reader is also at much disadvantage from the meagreness and insufficiency of the index. Mr. Featherman includes under the term "social history" an account of the geography of the place; the physical and moral characteristics of the people; their dress, their dwellings, their food; their occupations—agriculture, fishing, mechanical arts, canoes, manufacturing industry; their intellectual knowledge, language, education, music, amusements, festivals; the position of women among them; their practices of polyandry and polygamy; their customs connected with marriage, childbirth, children, the disposal of the dead; their classes and castes, government, war, religion before and since the introduction of Christianity, superstitions, sorcery, and so forth. On each of these subjects he states the result of the observations of missionaries and explorers, and claims to give an original and critical appreciation of the several authorities from which his information is derived. As these range from the voyages of De Bougainville and Capt. Cook to the *Journal* of the Anthropological Institute there is room for the exercise of the critical faculty.

The subjects dealt with in the volume range over so wide a field that one man can hardly be expected to display equal mastery over the whole of them, and it is no disparagement to Mr. Featherman to say that his work in this respect is unequal. We should have been glad, for example, to see the art of Easter Island worked out more fully, with respect not only to the rude specimens of it familiar to us in the front of the British Museum, but also to those highly finished inscribed tablets which point to the existence of a pictographic writing, and to the signatures of the Easter Island chiefs. We do not find any reference either to the signatures or the tablets in Mr. Featherman's chapter on the Waihus.

In the preface to the volume Mr. Featherman attacks the theory of transformation with the success which every opponent of the theory has had in his own estimation. He also attacks a critic of his previous volumes, whose "calumnious perversion of facts," "unblushing effrontery," and "Quixotic self-assurance" make our author very angry. In this and other respects he shows more of the temper of the scientific disputants of a past age than befits the historian of social conditions. The fate of our brother critic must not deter us from pointing out what seem to us to be errors and defects in Mr. Featherman's system, but it shall not prevent us from renewing the opinion we have formerly expressed, that he is engaged on a work of great value, the usefulness of which will increase as years go on and the materials upon which it is founded become less and less accessible, and that he brings to the execution of it very considerable powers.

Planetary and Stellar Studies. By John Ellard Gore, F.R.A.S. (Roper & Drowley).—The work before us is not one of those (now too numerous) books on scientific subjects which are put together by authors having no knowledge of the science on which they write but such as is derived from other books. It is not given to any one to say of the stars "Quorum pars magna fui"; but it may certainly be said of Mr. Gore that he has had a share in the observations and investigations by which the progress of astronomical knowledge has been advanced. But let not the non-scientific reader suppose that the contents of this little volume are beyond his grasp or need that previous study of exact science the want of which deters so many from reading astronomical books. By far the largest part of it is within the reach of persons of ordinary intelligence; and probably few books give in a small space so interesting an account of the principal facts which have been acquired, chiefly in recent years, respecting the physical appearances of the planets and the changes and motions of the more distant bodies denominated fixed stars and nebulae. There are also chapters on stellar photography and on the zodiacal light (the latter was first published as a separate article in the *Naturalist's Monthly* for November, 1887); and we would invite particular attention to the closing one "On the Infinity of Space," in which the author expresses the very probable view "that all the stars, nebulae, and clusters visible to us—either with large telescopes or by the aid of photography—constitute one system or universe, in fact, one vast cluster in space similar to the Magellanic clouds in the southern heavens, and that there are other universes external to ours, the light of which can never reach the earth, owing either to their vast distance or to the absence of any other or other medium in the void between capable of conveying the rays of light to any point in our universe." It has always appeared to us too much to assume that the luminiferous ether is diffused through space universal, or (we may add) that the velocity with which it propagates light is the same in the interstellar as in the interplanetary spaces. The book is very clearly and elegantly printed, and very few errata appear to have escaped the author's eye. At p. 145 "Cuspinus" should be *Cuspinianus*, and in the next page *Leovitus* (for *Leowitz*) is twice spelt "Leoviticus," whilst his book 'De Conjunctionibus Magnis Insigniorum Superiorum Planetarum,' &c., is called 'De Conjunctionibus Magnus.' We think it is better in works of this kind to assume in the reader a knowledge of the Greek alphabet, but certainly it would be preferable either to do so or not to

do so, instead of calling, for instance, one star a Centauri and another Zeta Herculis. Finally, we cannot refrain from giving a word of praise to the numerous illustrations, especially the excellent engravings of the planets from drawings by different observers, which are all exceedingly accurate and well executed.

The Testing of Materials of Construction. By W. C. Unwin, F.R.S. (Longmans & Co.).—Prof. Unwin has divided the subject of testing materials into three parts. He first enters into the mechanical properties of materials, that is to say the relations between stress and deformation, so far as they have been scientifically ascertained. In the second place he describes the apparatus used in the engineering laboratory. He claims to have had opportunities of examining almost every form of testing machine, and of using nearly all the apparatus which he describes in four chapters. The third portion of the work contains a collection of the most complete and trustworthy results of testing the ordinary materials of construction. Drawings are given of the 100-ton testing machine of Messrs. Buckton & Co., of Leeds, and of the Olsen compound lever 100-ton testing machine, which illustrates the type largely adopted in America, the mechanism being in principle the same as that of a platform weighing machine. The Watertown 450-ton testing machine is described, with the aid of illustrations; and there is an account of the 600-ton testing machine of the Union Bridge Company at "Athens, Pa." A large number of the results are derived from German and American sources. "The establishment of testing laboratories, supported by Government, in Berlin, Munich, and Vienna, and more recently in the United States, is perhaps," Mr. Unwin remarks, "a procedure not likely to be followed in this country. But it can hardly be doubted that those laboratories have, in a very important degree, assisted foreign engineers and manufacturers. No mechanical investigations of the properties of materials at all comparable in completeness to those undertaken in the Berlin and Munich laboratories have been carried out in this country." It is all the more useful, therefore, to have the results made, as they are in this volume, accessible to the English student.

The Mechanic's Workshop Handybook. By Paul N. Haslück, A.I.M.E. (Crosby Lockwood & Son.).—This modest little book has a wider scope than merely to afford help and guidance to young mechanics. It contains a mass of well-digested information in a readily available form. Its first chapter, on metals and alloys, is by far the best that, regard being had to its length, we have seen on the subject. There is a tabulation of the properties and characteristics of twenty-five of the most ordinary metals, which presents the chief points that are ascertained in a most instructive form. The explanation of the various alloys of pure iron with carbon is very happy; and so is the list giving proportions of the most useful tempers of cast steel. Hardening and tempering, lacquering and soldering, tool-grinding and honing are passed under intelligent review. Special attention is given to the handling and treatment of various kinds of tools. The book is instinct with practical experience, and contains a comprehensive index.

Studies in Machine Design. By C. F. Archer, have reached us in two envelopes, as published by Messrs. Griffith, Farran & Co., without letterpress or explanation. They are to a certain extent fair copybooks for engineering draughtsmanship, having something of the bold touch proper to the subject, which forms such a contrast to the niggling work in favour in certain branches of the draughtsman's craft. But we cannot accept as classical line drawings in which there are no shade lines, or pass without a protest the incorrect, though effective mode in which the threads of a screw are indicated on No. 1 of Series I. Men who would set copies for the mechanical draughtsman should

endeavour, in order to form a conception of truly excellent work, to see the superb volume in which the Nestor of engineers, Ericsson, now in his eighty-sixth year, has recorded and illustrated his long list of mechanical creations. Nor can we omit, while on the subject, to refer to the Cruikshank-like delicacy of the sketches of another noble veteran in the field of practical science, James Nasmyth. When people propose to teach mechanical drawing they should first study the sketches of these two heroes of practical mechanical science.

The Pattern Maker's Handybook. By P. N. Haslück. (Crosby Lockwood & Son.).—Handbooks, or handybooks, may be designed or used in two different ways. One is as a crib, the other as a memorandum. To the first there is the strongest objection. It is a kind of picklock for the student who shirks the trouble of going in at the proper door. It is an implement of that system of substituting paper education for practical education which is one of the crying mischiefs of the day. But a book which is calculated to fix accurate meanings on terms used in the workshop, and to serve as a memorandum of what is learnt in actual practice, is another matter. Such books may be, and sometimes are, both meritorious and useful. 'The Pattern-Maker's Handybook' is not the first of Mr. Haslück's little volumes of which we have had occasion to speak with approval. "The literature of the subject is but scanty; the cause may be that this intricate art is one that cannot be brought under well-defined rules. Almost every fresh pattern that is made requires some amount of independent thought from the artificer." Such is the work that ennobles the workman, that leads him to think instead of to talk. 'The Pattern-Maker's Handybook' not only describes moulding and founding as well as pattern-making, and tells of benches and appliances, and hand and machine tools, but it overflows somewhat into the subject of turning, lathe chucks, and circular work. The illustrations are remarkably workmanlike, and there are seventeen pages of glossary and four pages of index.

Lockwood's Dictionary of Mechanical Engineering Terms. (Crosby Lockwood & Son.).—The object of Lockwood's dictionary of terms is to provide "the draughtsman, pattern-maker, moulder, smith, boiler-maker, fitter, turner, erector, and engineer's storekeeper a ready means of obtaining or verifying the meaning of terms in use in other departments than his own; and which, owing to the ever-widening gulf which separates one class of workman from the rest, are seldom familiar to those outside of that particular department in which the terms are in use." This is a modest description of the task which the editor of the book has undertaken, and which he has discharged with much skill, judgment, and patience. The main point open to criticism is the extraordinary number of *q.v.s* to be found on every page—cross-references, that is to say, to another heading covering a similar meaning to that of the word thus noted. It is true that the subject of cross-references is a vexed one, and perhaps it is better, in spite of the irritation caused by the perpetual bit of advice, to overdo than to underdo this method of index. Still, there may be too much of it, at all events as a matter of taste. To give an example, taken at random, we find "Down corner or Down take" defined as "the vertical pipe which conducts the waste gases from the top of a close-mouthed blast furnace into the blast main." The next word on the page is "Down take—(1) the short passage leading from the back end of the fire flue of a Cornish boiler to the brickwork or smoke flues which pass to the front of the boiler; (2) a down corner, *q.v.*" This is hardly necessary. At the same time attention may be called to the fact that the absence of any reference to a down-take shaft shows that the editor does

FINE ARTS

THE NEW GALLERY, Regent-street, Arts and Crafts Exhibition Society.—The FIRST EXHIBITION is NOW OPEN. Admission, 1s.—WALTER CRANE, President. ERNEST RADFORD, Secretary.

'THE VALE OF TEARS.'—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 85, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

Memoir of Peter De Wint. By W. Armstrong. Illustrated. (Macmillan & Co.)

To the fact that Mr. Armstrong and his publishers desired to bring out a number of photographs of the works of De Wint, and that these were all of the form described by artists as "landscape way," is due the extremely awkward shape of a volume otherwise neat, tasteful, and pleasant. The book is an awkward one to put on the shelf, for either it protrudes beyond its neighbours, or, if it is placed upright, the title cannot be read. Standing upright it must be ranked with small folios of thirteen or fourteen inches high, although most biographies of artists are octavos, and will go between shelves nine and a half inches high. Besides, lines more than nine inches long are unpleasant and sometimes fatiguing to read. However, the clear type and "leading out" will help weak-sighted persons who peruse Mr. Armstrong's pages, and have enabled his printer to make the most of an essay of which it would be hard to say whether it is too long for the solid matter it contains or too short for the subject.

We think Mr. Armstrong was wise to undertake the subject he has, on the whole, treated with taste and acumen. His essay is much better than his preceding biography of Alfred Stevens, a sketch unsatisfactory on many grounds. He has collected much which, but for him, might have been lost through efflux of time and death; already it is to Miss Tatlock, the painter's granddaughter, he is most indebted for information about the painter's family life. He remarks that "it may serve as a skeleton to be clothed as materials come to light." It appears to us that such additional matter as is thus suggested is scarcely required for a career so uneventful as De Wint's. A better memorial than this memoir the artist could not look for. If anything the writer has over-praised the art of De Wint.

We do not agree with Mr. Armstrong—and when he has had time to review his own book we expect he will abandon such an idea—that the place of De Wint is with Constable and David Cox. Had Cox lived only thirty years or thereabouts something might be said for this comparison, but even then it would hardly have been correct. We place De Wint very high indeed, but we can never consent to put him on a level with so fine, resourceful, various, and robust a master as David Cox. He was a developed Varley, and Varley we rank high. De Wint's intense feeling for repose and breadth gives him a superiority in this respect to Constable, who, as Mr. Armstrong remarks, was much too frequently influenced by mere accidents in nature, with some of which art could not successfully deal. Mr. Armstrong is not, we fancy, justified in thinking that De Wint was less robust than Constable, and we believe him to have been a finer artist.

It is true that he lacked the energy and the variety of Constable. To Gainsborough as a landscape painter we should, without any scruple, prefer De Wint; but then we do not consider Gainsborough nearly so great a landscape painter as he considered himself and as many have consented to consider him. De Wint possessed greater knowledge, incomparably better taste, and more self-respect.

The De Wints were of Dutch extraction, as their name suggests; the Dutch stem of the family seems to have affected canting heraldry in the bearings on its escutcheon, which were four Winds, according to the old representation. Some of the family went to the West Indies and some to New York, whence Henry, the father of Peter, was sent to London, with an allowance, handsome in those days, of two or three hundred a year, to study surgery at St. Thomas's Hospital. Falling in love, he imprudently married a Miss Watson, a Scotch girl, who had nothing. His father stopped the allowance when, two years afterwards, he discovered what had been done, and Henry, having failed at Cardiff, settled at Stone in Staffordshire, where in tolerable circumstances he spent the rest of his life. There Peter, his fourth son, was born. In 1802 the boy was apprenticed to J. R. Smith, the engraver, and for a while lived with him in King Street, Covent Garden. The house was, although Mr. Armstrong does not tell us so, No. 31, a number it still retains unless parochial busybodies have there as elsewhere confused the history of their district. No premium was paid for Peter, but he promised to remain an extra year with his master. With his fellow pupil Hilton De Wint formed a friendship which even death did not break, for he was buried in the tomb of the Hiltons in the Savoy. Hilton, more fastidious than the Staffordshire lad, being disgusted with the Smith ménage, ran away, and as De Wint flatly refused to betray the whereabouts of his comrade, he was locked up till Hilton was heard of in his father's house at Lincoln. In 1806, long before the indentures were completely fulfilled, Smith released De Wint on condition that he should paint seventeen landscapes of given sizes within a specified time, to become the property of his master. This he did, and duly obtained a receipt for them. According to Mr. Armstrong the friends at once took lodgings in Broad Street, Golden Square, where they remained, he says, till 1809. Broad Street may be said to be sacred to Varley, W. Hunt, W. Blake, and Mulready, who all worked there; but that De Wint and Hilton did so seems more than doubtful in the face of the exhibition catalogues of the Academy and British Institution, which at this time give the address of both of them as 40, Windmill Street, Rathbone Place. Hilton was not in Broad Street (No. 37) till 1809, and De Wint seems never to have been there at all. We can hardly suppose that these impecunious gentlemen, one of whom generously shared his slender purse with the other, and who are distinctly said to have lived together, had three separate residences! In 1807 De Wint's address is given as 46, Windmill Street, but this seems to be a misprint.

not include the miner, collier, or driver of an engine used for working mines among those who require instruction in mechanical terms. It is true that in any glossary of this nature the line must be drawn somewhere, and we are far from saying that in bringing together upwards of six thousand definitions the foreman pattern-maker who has edited the volume before us is not justified in confining his programme to the terms special to the nine classes of workfolk that we have already cited from his preface. The question is rather one as to the plane from which the book is regarded as a matter of practical utility; and as to this it is difficult not to take a somewhat higher standpoint than that usually assumed by the writer. Many readers, and writers too, on mechanical subjects may derive valuable information from the work. There can be but little doubt that much of the difference of opinion which causes so serious a waste of time and energy is traceable to extremely small ignorances, such, for example, as that of the values of foreign measures, or even a hesitating acquaintanceship with that venerable instructor the multiplication table. A man, nine times out of ten, hesitates to take the means, or does not know where to find the means, to ascertain the exact meaning of an unknown word, and long continued confusion or positive error may attend him all through his life whenever that word comes in. At the meaning of such workshop terms as "apron," "collar," "elbow," "foot," "head," "throat," "up-take," "worm," and the like, a fair guess may be made without much risk. But we cannot say as much for "bear," "crab," "dog," "dolly," "gab," "hogging," "Jack," "Jenny," "Tommy," or "John Bull." We observe, by the way, that the jargon of the crackman, or burglar, is interpreted by the entry "Jimmy, a short crowbar, &c." There is also "Jemmy, a short crowbar, &c.," and on turning to the reference we find, "Crowbar, crow, or pinch bar, a round iron bar flattened to a chisel-like expansion at one end," as to which we think that the words "round" and "expansion" are surplussage. But the book is a good book and a useful one, and may be recommended to those concerned with mechanical engineering.

To judge from the second part of Vol. XI. of the *Proceedings of the Berwickshire Naturalist's Club*, antiquarian subjects rather than questions of natural history proper interest the members. The president was, we think, well advised in calling attention to the work that remains to be done in the cryptogamic flora of the district. Among the papers contained in the part before us we may note that by the late Sir Walter Elliot on *Rattling Roaring Willie*, ornithological notices by Mr. W. Evans, and notes on the natural history of 1886 by Dr. Charles Stuart.

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Academy, 4.—'Anatomy,' Mr. J. Marshall.
— Heliconic, 5.—'The Temple at Delphi,' Prof. J. H. Middleton.
Tues. Horticultural.—11, Fruit and Floral Committee; 5, Election of Fellows.
Fri. Royal Academy, 4.—'Anatomy,' Mr. J. Marshall.

Science Gossip.

BARNARD'S comet (e, 1888) is now about five times as bright as when it was first discovered. Next week it will pass within 3° to the south of α Orionis.

MESSRS. MACMILLAN & Co. have in the press for their "Nature Series" three volumes of popular lectures in science by Sir William Thomson. The first volume, dealing mainly with capillary attraction, will be published immediately.

DR. R. E. BRÜNNOW, the learned editor of the twenty-first volume of the 'Kitāb Al-Aghani,' which contains a collection of biographies not to be found in the Boulaq edition, is now collecting in the Bodleian Library Arabic geographical data concerning England.

Mr. Armstrong speaks of De Wint as a "master of impressionist selection." The phrase is a little obscure, but whether "impressionist" is to be written with or without a capital, the author's explanation is imperfect as well as trite. Surely it is the mistake of an amateur to say that in working at the Academy from the antique De Wint could gain "nothing to help him" in the prosecution of his art. If Mr. Armstrong means that De Wint, not caring, like Wilson, to incorporate figures like antique statues in British landscapes, could gain nothing from the casts in Fuseli's Antique Academy, and that for this only had he drawn them, no doubt he is right. If De Wint was in sympathy with the true nature of the antique, as his works very clearly show him to have been, work from the antique could help him at every turn. It is the special glory of De Wint that his ideas of design, composition, chiaroscuro, and even colour, are noble and full of repose, more so than those of any other landscapist of his time. Their very simplicity and dignity as well as their broad acceptance of nature are antique and of the antique. Mr. Armstrong has already shown us that in 1811 De Wint had been "admitted to the Life." Mr. Armstrong does not directly tell us when De Wint was born, so we do not know how old he supposes the painter to have been at that time. He must, according to Redgrave, who gives his birth as January 21st, 1784, have been twenty-seven years of age, i.e., much older than was common with "Students admitted to the Life."

We must take exception to the statement in the first paragraph of this essay, that fifty years ago the members of the French school of painting were left to starve. This could hardly be said of any man of genius except Michiels. In England it is asserted—and equally erroneously, we think—that water-colour painters were compelled to live partly by teaching drawing, and "partly by forsaking that medium of expression in which alone a fame that should be wide and lasting could be won." We are not quite sure we understand the sentence, but its more obvious meaning is certainly not correct. Fifty years ago the leading artists in water colour were Barret, Cattermole, Chambers, Cox, De Wint, W. Evans, C. P. Fielding, F. O. Finch, R. Hills, W. Hunt, J. F. Lewis, S. Prout, W. Turner of Oxford, J. S. Cotman, and James Holland. There were special circumstances excluding Varley. None of these men was in a very wretched position. Teaching drawing was not such a hardship to men whom it left, as it undoubtedly left all of the above who taught drawing, at liberty to produce large numbers of fine things which still exist. In passing let us note that of forty-three painters belonging to the "Old Society" in 1839 only Mr. F. Tayler survives; the greater number died more than twenty years ago.

We greatly doubt if De Wint's alleged preference for oil-colour painting over water-colour art went at any time much beyond talking about it, just as Reynolds talked about his preference for Michael Angelo while he was painting like Guercino. Water-colour painting suited De Wint exactly, and ere long he was

making a comfortable livelihood by it. Mr. Armstrong corrects the error of the "dictionaries," which state that "Hilton married De Wint's sister." Redgrave, under "De Wint," says that De Wint married the sister of Hilton; under "Hilton" the statement is reversed. It seems that Mrs. Hilton was Justina Kent, of Lincoln, and that Mrs. De Wint was Harriet Hilton, the Keeper's sister.

The well-known anecdote of De Wint, when prospering in Gower Street, almost quarrelling with a buyer of drawings because he offered pounds instead of guineas is related here. Similar stories are told of Turner and others. We think in all these cases the matter has been misrepresented. Neither Turner nor De Wint was merely clutching at the odd shilling. They insisted on guineas because the rate was professional, and they desired to mark the difference between the artistic guinea and the commercial pound. The purchaser, who could hardly avoid knowing this, and who wanted to save the shilling, was the mean man. Mr. Armstrong tells a fresher and better story on p. 36:—

"It was his [De Wint's] custom to have a show at home [40, Upper Gower Street; the number has been altered with the name of the street] before 'sending in day' [to the Water-Colour Exhibition]. He arranged his productions in the drawing-room in Gower Street, marking those sold with a little white label. At these private views it was the habit of a wealthy acquaintance to lament, year after year, that this or that 'perfect gem' was beyond his reach, being decked with the ticket. Such a game was a dangerous one to play with De Wint. After this little device had done duty some half a dozen times, he determined to be even with its inventor. The day came round for another private view. The friend arrived, and went into raptures before a pair of labelled drawings. 'Now, De Wint,' he exclaimed, 'those are exactly the things I should like to possess; what a pity they are sold!' 'My dear fellow,' said the painter, slapping him on the shoulder, 'I knew you would like them, so I put the ticket on to keep them for you!' *Tableau*. But the drawings had to be taken; 'otherwise'—De Wint would conclude—'I would have shown him the door.'"

ROMAN REMAINS IN GLAMORGANSHIRE.

Cardiff, Oct. 8, 1888.

THE quaint town of Llantwit-Major, dear to the heart of students of British Church history and Cambrian archaeology, has been invested with new interest by the discovery in its neighbourhood of considerable Roman remains. The merit of this discovery rests with Mr. John Storrer, the Curator of the Cardiff Museum. On his suggestion excavations have been made during the last few weeks in a field locally known as Caermead, lying about a mile to the north-north-west of Llantwit-Major and about half a mile west of the road to Cowbridge.

In this field Mr. Storrer had observed about a year ago certain grass-grown ridges, running four-square and enclosing an area of about eight acres. His first impression was that these ridges marked the site of an early British camp; but on inquiry among the elders of the town of Llantwit he found that at the beginning of this century the walls of extensive buildings on this site had been levelled with the ground and the stones carried off to neighbouring lime-kilns. This he thought might perhaps be accounted for on the supposition that modern buildings had been erected on an ancient site. No attempt was ever made by any local antiquary to examine these mounds and ridges properly, although theories as to their origin existed in abundance.

It was clear from the moment the excavations were begun that the remains were Roman, for fragments of Romano-British pottery and brass coins of the third century were early brought to light. But no one expected to find so far to the south of the Via Julia the remains of a large and well-appointed Roman villa, showing indications of military occupation either here or in the near neighbourhood. Yet the building whose foundations are now partly laid bare must have covered about two acres out of the eight which are enclosed and defended by a rampart. In all, the outlines of fifteen rooms have been traced, and of these three are sufficiently exposed to afford an opportunity of judging as to their probable use and style of mural decoration.

The largest lies on the north side and measures 60 ft. by 51 ft. Mr. Storrer believes it to have been used as a pretorium. In some parts the walls are about 9 ft. high—the highest yet met with—and still retain their original wall-plaster with decorations in blue, vermillion, and Pompeian red, these colours being as bright as when first laid on. Next to this room, and at its south-east angle, lies a small room about 12 ft. square, which appears to have been used as a workshop, if one may judge by the metallic fragments, clinkers, and bits of coal which strew the floor. Immediately to the south of this artificers' room is a large hall which has so far proved the chief point of interest, 39 ft. by 27 ft. in its full extent. It is divided into two compartments by a slight wall, pierced by a wide door space, most likely covered by curtains easily removable when it was needful to throw the two compartments into one. The larger compartment is about twice the size of the other. The entire floor of the hall has been adorned with tessellated pavement, and enough remains to show its general design and quality; but in places it has been sadly mutilated. The pattern has one or two singular features. It consists of circular, square, and star-shaped devices, enclosed in hexagons and octagons. The cross corners (north-east and south-west) are each occupied by a two feet square of single fret, and at the north-west corner there is a much larger square of single fret in five colours. The outer border is made up of thirty-two rows of brown tesserae. Next to this comes a double-fret border in three colours, red, white, and brown, within which is a pretty framework of diamonds and triangles enclosing the central bordering, which is white and blue. Then come the round, square, and star-shaped devices just mentioned, which are made of small and fine-grained tesserae. Of the colours employed, the pale sea-green and dark olive are different from those at Caerleon and Caerwent, Mon., the nearest sites at present of similar discoveries to those at Llantwit-Major. The other colours are red, brown, blue, and white. The red tesserae are made of common brick, the white of marble, and the green, apparently (they have not yet been tested), of some volcanic ash.

In laying bare the pavement of this hall no fewer than forty-one human skeletons of both sexes and all ages have been met with, and among them the bones of three horses. In one instance a human skeleton lay beneath that of a horse in such a position as to indicate that the horse had crushed and killed the man by falling upon him. It is evident that this hall had been the scene of a massacre, for in nearly every instance the skull or facial bones have been fractured, and the bodies lie over one another in confused heaps. In four instances there had been an attempt at burial. For this purpose the pavement was torn up and the body laid in an opening not more than six inches deep, its feet towards the east, and then surrounded with stones in the form of a coffin and covered with a few inches of earth. The unburied bodies belong to a small race with brachycephalic skulls; but those that are buried were clearly men of a larger size, and had skulls of the dolichocephalic type. It is reasonable to suppose that the former

represent the natives of the district, and the latter the attacking party.

Nothing of value has been met with in the way of pottery, excepting a cinerary urn, which was found a few feet beneath the surface on the outer side of the north wall. There are still traces of a mound having been raised over it. This mound had been cut through and partly levelled at the time when the wall was built; but the urn with its contents remained undisturbed in its original position and beneath its stone covering. A small quantity of charcoal and calcined bones lay at the bottom of the urn, and all the rest of the interior was filled up with worm-castings. The other specimens of pottery are common black and grey ware, and, with the possible exception of a small piece of Samian, are all of Romano-British make.

Only six or seven coins have been obtained thus far, and all but one of these are Roman Imperial brass in rather poor condition, and represent the latter half of the third century, to which belong the vast majority of Roman coins hitherto found in Glamorganshire. About ten years ago two thousand of these were discovered by a workman in the cleft of a rock at Aberkenfig, three miles to the north of Bridgend. The two best preserved coins found at Llantwit are of Victorinus and Maximianus I. The exceptional coin is Greek; but nothing more can be said of it as only two letters of the legend are legible.

The personal ornaments discovered, such as fibulae, pins, &c., are few in number and of little consequence.

In stonework there are two or three items that deserve mention. In addition to the base and part of the shaft of several columns, the workmen have come across the lower portion of a doorway which, when first exposed, was nearly complete. This doorway led from the artificers' room into an adjoining passage. When first found the jambs to the height of 4 ft. were in their original position, as also was a circular block of stone with its socket hole 1½ in. in diameter and 1½ in. in depth, for the door pivot to work in. Several stone mortaria for pounding meal have been secured, and among them a few fragments of earthenware mortaria used for the same purpose. The inner surface of these earthenware mortars had been rendered rough by the insertion of grains and chips of flint.

Among the carved stone relics the most noticeable is a roughly wrought pinnacle in Bath colite, about 2 ft. high. It is cut in the shape of four pillars supporting a hexagonal top piece, which is finished off by a device in flowers or fruit. This small pinnacle has all the look of an ornament intended for the roof of a Christian church. The workmanship is so rough and indeterminate in style that its date must be left an open question.

It remains to notice the hypocaust, situated at the north-west angle of the building area. Whether this belonged to a caldarium, a sudatorium, or a tepidarium cannot at present be determined, as no part of the superstructure remains *in situ*. The size of this bath—if, indeed, it was a bath—is 26 ft. by 22 ft. 6 in., and points to public rather than private use, and to a considerable Roman or Romano-British settlement in the near neighbourhood. But its size is not so remarkable a feature as the odd construction of the hypocaust. This is made up of piers of the most irregular shape. The appropriate name of "islands" has been found for these singular constructions. As may be imagined, the channels for smoke and heated air are as amorphous and unsymmetrical as the piers by which their shape and course are determined. It can hardly be said that this hypocaust shows any leading passage for the smoke, for all the passages twist and turn into one another with the involvement of a maze. One of the workmen dryly remarked that "the smoke and hot air must have needed a special training to find their way from the furnace on the north to the chimney on the south."

While these excavations have been going on, special attention has been called to the traces of a Roman road leading from this site—Caer Wrgan—to another site of no small interest called locally Tre Wrgan, half a mile away to the west. That a connexion must have existed between Wrgan's Castle and Wrgan's Town is evident, if only from the fact that the well which afforded their common water supply lies halfway between the two places. It now transpires that when the house called "The Downs" was built on the site of Tre Wrgan, twenty-seven years ago, the workmen, in digging for foundations, came upon remains which, judging by the account given of them, must have been Roman. It is matter of deep regret that no proper notice was taken of these discoveries at the time when they were made.

This discovery of Roman remains in the neighbourhood of Llantwit-Major raises several questions not very easy of settlement. Foremost among these are the questions: 1. Is this the ancient Bovium or Bomium of the 'Itineraria Antonini,' for which Boverton on the south-east and Cowbridge on the north have put in rival claims, without, however, offering any satisfactory vindication of them? 2. Have we here not merely a Roman villa, with semi-military and domestic *entourage*, but a veritable military station for the protection of the Via Julia against inroads from the south coast, of which this field affords most extensive views to east and west? 3. Was this Roman road from Caer Wrgan to Tre Wrgan part of a Via Maritima which is supposed to have run from the Via Julia through Bovium—wheresoever that town lay—to the sea coast? 4. Was this the earliest site of one of the first monastic colleges or schools in Britannia Secunda, founded, as is alleged, by St. Germanus on his second visit to this country, 447 A.D., and of which Illtud was the head and Lupus the bishop? And, once more, Was this large hall, where the skeletons of men, women, children, and horses have been found, the scene of one of the massacres perpetrated by Irish pirates in the fifth century A.D., of which we read in the pages of Cadoc, the historian of the neighbouring College of Llancarvan? W. E. WINKS,

Hon. Curator, Cardiff Museum.

Fine-Art Society.

THIS has been said to be "an age of private views," and the truth of the saying will be realized to the *dilettanti* who have been told that to-day (Saturday) the Fine-Art Society invites its clients to inspect an "Autumn Exhibition of Water-Colour Drawings"; that the Grosvenor Gallery will be opened with the "First Exhibition of Pastels"; that Messrs. Dowdeswell request a visit to the water-colour drawings of "Our Country and our Country Folk," by Messrs. A. Hopkins and C. Robertson; and that the Continental Gallery has a number of pictures from the last Salon. All these galleries will be open to the public on Monday next. The following Saturday is appointed for the private view of the 19th Century Art Society, whose gathering will be in the Conduit Street Galleries, as usual. We hear that at least two "female" art societies, and probably three, intend to open their doors during the autumn and winter.

THE last day on which the public will be admitted to the Glasgow Exhibition is fixed for Saturday, November 10th; but on the following Monday the ceremony of formally closing the Exhibition will take place. The two memorial volumes of the Loan Collections of Fine Arts and Archaeology, which are being prepared by Messrs. Constable, Edinburgh, and Messrs. MacLehose, Glasgow, will be ready before very long.

* Achau y Saint, in 'Hors Britannica,' vol. II. p. 161.

THE first general meeting of the Hellenic Society in the present season will take place at 22, Albemarle Street, on Monday next, at 5 P.M., when Prof. J. H. Middleton will read a paper 'On the Temple at Delphi.'

THE able French painter M. François Nicolas Augustin Feyen-Perrin, whose works we have often admired at the Salon, is dead. He was born in 1829 at Bey-sur-Seille (Meurthe-et-Moselle), became pupil of the École des Beaux-Arts, Paris, under Cogniet and Yvon, in 1849, and early distinguished himself as a scene-painter; many of his works in that line remain to be accepted as masterpieces. His finest subject-piece is 'La Vierge' of 1867. Later works of his, 'The Canals,' 'Return of the Oyster Fishers, Cancale' (which is in the Luxembourg), and 'The Road to the Market,' are very charming. He was an excellent etcher. He won medals in 1865, 1867, and 1874, and received the Legion of Honour in 1878. His striking 'Death of Orpheus' was at the Salon in 1878.

THE death is announced of M. Longepied, the distinguished sculptor of 'L'Immortalité,' the beautiful group in the Luxembourg. M. Longepied, whose statue of Danton was recently unveiled, was only thirty-nine years of age, and had had a highly successful career. He obtained a third-class medal in 1880, one of the first class in 1882, and the Prix de Salon in the same year, while in 1887 he received the Legion of Honour.

M. HOMOLLE has been dispatched to Greece in order to resume the excavations at Delos.

THE danger to the Monument arising from the vibration caused by the trains on the Underground Railway, which is much nearer than Wren would have liked, and against which he would, had provision been granted him, have provided as he did for the shaky foundation of the north-east pier of the cupola of St. Paul's, has suggested to many that the column should be strengthened below the surface of the earth. The recent fall of a portion of the cap had, we suppose, nothing to do with the tunnel. The nature of the stone may account for it, and we have no expectation of the Monument suddenly collapsing. Cracks would warn the custodians, who may possibly remember that the disintegration of the empire has been associated in a popular legend with the downfall of the Monument. To remove the column from its present position, where it combines with the neighbouring buildings (as the great Roman columns did when they were erected), and is therefore, alone of the metropolitan columns, appropriately placed, would be a folly no other time than the present—when every meddling simpleton has his say—could be expected to discuss. It would, however, have its parallels in the proposal to widen London Bridge on cantilevers (an outrage which the energy of Street and Sir F. Leighton hardly averted), and the removal of Decimus Burton's arch from Hyde Park Corner, which Mr. Shaw Lefevre actually carried out.

NIKOLAKI EFFENDI, assistant to H.E. Hamdi Bey, Director of the Constantinople Museum, has been dispatched to Aidin, to make explorations in the neighbouring woods for remains of the ancient Tralles. Many fragments are to be seen in the fronts of houses in the city of Aidin, having been dug up in the foundations and preserved, being treated as amulets of good omen for the new building.

THE excavations at Eining on the Danube, the ancient Abusina, have been concluded for the present year. Early next year the prætorium will be cleared out, and also the camp gates. The ruins prove to be vast and imposing. The discoveries of the present year include some very fine lance-heads, a sword and scabbard, female ornaments, a stilius, brick stamps of the third legion and of various cohorts, &c. Amongst the pieces of glass is one inscribed GLVCV.

AN important discovery has been made, by the inspector of antiquities at Terranova Pausania, of forty-seven Roman milestones between Terranova and Telti, which were not known before, and which form the richest series of the like monuments in Italy.

MUSIC

THE WEEK.

THE BRISTOL FESTIVAL.
CRYSTAL PALACE.—Saturday Concert.

IN our record of previous musical festivals in the western city it has been an unpleasant duty to point out serious errors in the general policy of those responsible for the undertaking, whereby injury has been wrought not only to the reputation of the festival, but to musical art itself. It is, therefore, with pleasure that we note a material improvement in two important respects on the present occasion. It was no longer considered expedient to crowd the general rehearsals into one day, or rather portion of a day. By devoting Saturday as well as Monday to the work of preparation no doubt some extra expense was incurred, but liberality of this kind cannot fail to bring its reward. Then English music is not put aside as if it were an unclean thing. True, no composer has been honoured by a commission to write a new work for the occasion; but the presence of 'The Rose of Sharon' and 'The Golden Legend' in the scheme shows that the committee are becoming alive to the fact that native art has a claim to consideration. Much more than this must be done before the Bristol Festival can take rank among the best institutions of its kind; but every step in advance should be welcomed, and as criticism has already borne some fruit, there is reason to hope for continuous improvement.

It is, of course, unnecessary to say much concerning the performance of 'Elijah,' with which the festival opened on Tuesday morning. The choral singing here is remarkable for purity rather than volume of tone. The members of the choir are in constant practice under the skilful direction of Mr. D. W. Rootham, and sing with great finish if with only moderate power. The Colston Hall is, unfortunately, ill arranged for effect, and a proposal to erect a temporary orchestra was rejected, for insufficient reasons. Sir Charles Halle's band, aided by a few local performers, was, of course, satisfactory; and Mr. George Riseley, whom many would gladly welcome as the conductor of the festival, presided at the organ with tact and judgment. The soloists were Madame Albani, Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley.

At most festivals a great improvement has been effected during the past few years in the evening programmes, and it should be placed to the credit of Bristol that it was one of the first to make the required reforms. This year the miscellaneous concerts are most comprehensive, though they contain little or nothing below festival rank. On Tuesday the principal feature was the first act of Gluck's 'Iphigenia in Tauris,' which, like the rest of the composer's operas, is never heard on the stage in this country. Originally produced in 1779, this noble work crowned the edifice of fame which Gluck had

erected in Paris in spite of the opposition of those who favoured his Italian rival. In 1866, when Mr. Mapleson was at the zenith of his career, he revived 'Iphigenia' with Tietjens, Gardoni, and Santley, and readers of the *Athenæum* may remember how warmly Mr. Chorley advocated the claims of the work to consideration. But the public was not at that time prepared for such a severe test of its critical acumen. Two performances were given to scanty houses, and then the opera disappeared. We note that in the excellent preface in the festival book of words Gluck's name is invariably printed "Glück." The mistake is by no means uncommon, but it has no authority whatever. The wisdom of performing on the concert platform a single act of such an antique work may be doubted, unless the intention was merely to give the public an idea of the style of Gluck's music. The first act contains some very fine music, the airs for Iphigenia and Thoas and the choruses of Scythians being in the composer's best manner. Madame Albani's dramatic style enabled her to give due effect to the principal part; but her enunciation was simply execrable. It was impossible to say whether she was singing in English, French, or Italian. The part of Thoas had to be transposed for Mr. Watkin Mills, but he sang it well, only needing more declamatory power. Other features of this concert were Schumann's Pianoforte Concerto, played, of course, by Sir Charles Halle, Liszt's 'Les Préludes,' and two of Dvorák's 'Légendes' for orchestra. The rendering of the choral ballad 'Sir Patrick Spens,' under Mr. Rootham, was one of the best pieces of part-singing we have ever heard. Singularly enough some of the principal vocalists were very unsatisfactory. Madame Belle Cole could not do justice to "Voi che sapete," and Mr. Banks's attempt to sing "Il mio tesoro" was almost beneath criticism.

A conspicuous error was committed in the arrangement of Wednesday morning's programme. It appears that every one, from the conductor downwards, was under the impression that 'The Rose of Sharon' was a one-part work, instead of, as it is, a lengthy oratorio. Cherubini's Mass in c was, therefore, placed before it, and the result was that the performance lasted four hours—an exhausting ordeal both for executants and listeners. Furthermore, Dr. Mackenzie's work could not under such circumstances be heard with the attention it deserved, and if some went away less impressed than they should be with its many beauties, there is no ground for surprise. Cherubini's lovely work is strangely neglected by London choral societies, but it was performed at Birmingham in 1882, and at Norwich last year. Of smaller proportions than the Mass in c, it is its equal in refined beauty and elegance of style. The rendering on Wednesday was worthy of the highest praise. The choir were evidently in love with their work, and sang with delightful finish and the strictest attention to the nuances. For quality of tone the sopranos and tenors at this festival were unsurpassable. Sir Charles Halle had his orchestra under equally perfect control, and the soloists were in all instances satisfactory. A high degree of merit was also attained in 'The Rose of Sharon,' and if perfection was not

reached the difficulties of the work must be taken into consideration. A few trifling slips occurred in the orchestra, and some want of power was felt in the larger choruses, though the quieter choral numbers were rendered with much charm, the purity of intonation being especially noticeable. Of the soloists unreserved praise may be given to Mr. Lloyd and Mr. Santley, but Madame Albani spoiled what might, with her means, have been an exquisite performance, by her ridiculous affectations, which are becoming more and more objectionable. Madame Belle Cole should not be harshly criticized, as she took the contralto part at short notice owing to Madame Trebelli's illness; but at the same time it must be said that we have several young English contraltos who would have done it more justice. A word of commendation is due to Herr Willy Hess, the leader of the orchestra, for his excellent playing of the violin *obbligato*. By this performance some atonement has been made for the unworthy treatment Dr. Mackenzie received at Bristol six years ago. On all grounds it is to be hoped that on the next occasion some eminent English composer may be asked to contribute a new work of importance. Of the rest of the festival we must speak next week.

The thirty-third series of the winter Crystal Palace Concerts was inaugurated last Saturday under favourable circumstances, the attendance being above the average. The opening number of the programme, the Overture to 'Die Zauberflöte,' at once proved that Mr. Mann's orchestra was in its best form, nor was the promise of that piece belied by the performance of Beethoven's First Symphony which followed, the work being splendidly rendered throughout. The special interest of the concert, however, centred in the first performance at Sydenham of Mr. Hamish MacCunn's ballad overture 'The Dowie Dens o' Yarrow.' In his previously heard works a distinct Scotch flavour may be found, and Mr. MacCunn in the present overture continues to work the same vein. The ballad which the composer has chosen as his subject for illustration will be familiar to the readers of Sir Walter Scott's 'Border Minstrelsy,' in which it first appeared. It is full of beauty and pathos, and Mr. MacCunn has entered thoroughly into its spirit. His overture possesses special claims to admiration in more than one respect. The principal subjects are of much charm, and, while distinctly Scotch in character, by no means lacking in originality. In writing music to a definite programme there is always danger of unclearness of form. Beethoven in his Pastoral Symphony and Sonata Caractéristique (Op. 81), and Mendelssohn in his concert overtures, have proved that it is possible to adhere closely to the orthodox form while allowing the utmost scope to imagination; and Mr. MacCunn has most wisely taken them as his models in this respect. His work is logically coherent, and perfectly easy to follow through all its developments; he never becomes either diffuse or rhapsodical. He also shows a command over the orchestra which, for so young a man, is remarkable. Above all, there is a spirit of true poetry breathing through the work, that shows the composer to possess no ordinary gifts. Great things may be expected from

Mr. MacCunn, provided only that he does not follow his early successes to turn his head. If he continue in the same artistic spirit in which he has begun, he ought to take a place among the first of British composers. The overture was received, as it deserved, with the utmost enthusiasm, and the composer received a hearty call at its close. Mr. Frits Hartvigson gave an exceedingly fine rendering of Liszt's showy and tawdry Concerto in E flat, a work which certainly does not improve on acquaintance. Middle. Elvira Gambogi was the vocalist of the afternoon, creating a highly favourable impression by her brilliant singing of the Jewel Song from 'Faust.'

NEW SONGS.

Mr. E. C. GREGORY'S *Six Songs* (Novello, Ewer & Co.) is a series of settings from Mr. Browning full of dainty poetical conceits, but for the most part unsuitable for musical treatment except by a Schumann or a Brahms. The present composer has over-estimated his capacity, his music being not only harsh and unvoiced, but rhapsodical. The accompaniments, which are generally better than the voice part, are defaced by crude harmonies, suggesting the idea that the writer lacks experience.

The fault of over-elaboration we have noticed in previous songs by Mr. Erskine Allon is less conspicuous in *Six Songs*, Op. 9 (London Music Publishing Company), and there is a considerable advance in melodic interest. The verses by Caroline Radford are above the average, and the music is fanciful and extremely artistic. Vocalists will probably differ as to the respective merit of each song, but they will agree as to the entire set being worthy their attention.

The first set of *Twelve Gipsy Songs* by Herr Karel Bendl, presumably a Bohemian composer (Novello, Ewer & Co.), has German and English words, the latter by Mr. Corder, while the original of a second set is Bohemian. Whether they are founded on genuine Magyar melodies we cannot say, but they are full of character and utterly unlike either English ballads or the *Lieder* of the best German masters. This, however, will be a recommendation to many, and there is no doubt that, sung and accompanied with the requisite spirit, they would prove extremely effective.

Messrs. Weekes & Co. send a large number of songs, from which we have selected those most worthy of mention in their respective styles. Out of five by C. H. R. Marriott four are unredeemed commonplace, but one entitled *Ruth* is a simple and pleasing setting of the familiar Biblical verses.—*My silks and fine array* and *Uproad me not*, by H. Festing Jones, are fairly successful settings of quaint verses, the spirit of which is well preserved in the music.—Baritones will find a spirited song in *If thou art sleeping, maiden*, by Cecil Goodall, a musicianly illustration of verses by Longfellow.—*An Indian Serenade*, by Louis N. Parker, is yet another setting of lines by Shelley, of which at least half a dozen versions have passed through our hands recently. The present example is passionate and unconventional, with alternations of 6-8 and 9-8 measure which produce a curious effect.—The same publishers have issued a simplified edition of Eckert's popular *Echo Song*, a time-worn favourite with soprano vocalists.

A large parcel is also to hand from Messrs. Marriott & Williams. Two pleasing and unaffected sentimental ballads for moderate voice are *Across the Meadows* and *A Picture of Love*, by W. Geaton Laurens. The first named is not entirely destitute of freshness and charm.—Of similar calibre are *Love lives on* and *My Boy and I*, by Barrington Erle, but in these as in the others the words are mawkish and destitute of literary merit.—A refined and graceful serenade

for tenor, with an *ad lib.* viola or violin accompaniment, is *Love, I am watching*, by Charles Hoby; and *To Thee*, by L. Barone, may be regarded as a companion to this, though it is not so fresh and fanciful.—*Under the Shadow*, by Walter Hay, described as a sacred canzonet, is simple and unassuming, and will suit amateurs with contralto or bass voice.

The average merit of the following from Messrs. Enoch & Sons is considerably higher. Mr. F. H. Cowen's ballads are always noteworthy for musicianly feeling if for no higher qualities, and mezzo-sopranos cannot fail to be pleased with *Tears*, a sacred song with an *ad lib.* harmonium accompaniment. The same composer's *The Kissing Gate* is a pretty little trifle with rather silly words.—Baritones who affect ditties of 'The Vagabond' type will be satisfied with *The Mountebank's Song*, by Michael Watson, an example quite up to the average of its class.—Also excellent in its way is *Happy Three*, by J. L. Roeckel, a bright little song with a good moral.—*Stars of Earth*, a transcription of Raff's violin *cavatina* by Michael Watson, is cleverly done, and the result is a very pleasing ballad, this, of course, being the only justification of the deed.

To Julia Weeping and *I'll tend thy bower*, by Hamish MacCunn (Edinburgh, Paterson & Sons), are quite worthy of that clever young composer, though the first has not the elements of popularity. The other is most melodious, and the accompaniment, if peculiar, is effective.—A *Frühlingslied*, by Alfred Gallrein, with English and German words, is pleasing, but its compass is nearly two octaves, which is unfortunate. It has an *ad lib.* accompaniment for violoncello or violin.

Composers who strive conscientiously to produce lyrics of a class superior to ordinary ballads always deserve encouragement, and a series of four songs by A. Wellesley Batson (Novello, Ewer & Co.) may therefore receive a welcome, though rather for the promise they evince than for actual achievement. They are written in musicianly style, but it cannot be said that they are vocally effective. The voice part lacks melodic interest, except perhaps in *Friend Sorrow*, an artistic setting of verses by Adelaide Procter.

Our present notice must conclude with a few words of approval for some among the many fugitive compositions recently to hand. A rather pretty song in gavotte rhythm for mezzo-soprano is *Olden Time*, by Henry Farmer (Joseph Williams).—*Only Thyself*, by Francesco Berger (Mills & Sons), may be recommended to tenors as a passionate and unconventional sentimental ballad.—An effective declamatory song for sopranos, though perhaps a little too long, is *Love's Rebuke*, by Henry Klein (Klein & Co.).—*A Lullaby*, by Julia Latey (Jefferys), is an extremely simple but pleasing ballad for mezzo-soprano.

Musical Crossings.

THE Sunderland Philharmonic Society announce three subscription concerts to be given during the coming season. At the first a new cantata for female voices, 'The Golden River,' by Mr. N. Kilburn, the conductor of the Society, will be produced; Sullivan's 'Golden Legend' is to be given, with a very strong cast of soloists, at the second concert; while Mendelssohn's 'First Walpurgis Night' and Dr. Bridge's 'Callirhoë' are to be performed at the third.

Apocryph of the performance of Racine's 'Athalie' at the Odéon theatre, Paris, which we mentioned in these columns last week, the *Gil Blas* gives some interesting details as to the various musical settings of the work. The music for the original performance was written by Jean Baptiste Moreau, a composer of only indifferent talent, and his choruses were given at all performances of the work till towards the end of last century. On the revival of 'Athalie' in

1791 they were replaced by the far superior music of Gossec. In 1838 Boieldieu wrote choruses to the play, which were given under the direction of Habeneck. Mendelssohn's music, written in 1843, was next in point of time; and M. Jules Cohen set the choruses in 1859.

MADAME CASIMIR, the original Isabelle of the 'Pré aux Clercs,' produced in 1832, died in Paris a few days ago at the age of eighty-five.

HERR FRANZ ERKEL, conductor of the National Opera at Buda-Pesth, has resigned his post owing to old age, and is to be succeeded by Herr Gustav Mahler, who is at present best known for his completion of Weber's unfinished opera 'Die Drei Pintos.'

At the Concerts du Conservatoire, Paris, M. Garcin intends this winter to repeat the 'Missa Solennis' of Beethoven, and to produce Bach's St. Matthew Passion music (according to *Le Ménestrel*) for the first time in Paris.

THE reports that permission has been obtained for the production of 'Parsifal' at the Metropolitan Opera-house, New York, are wholly untrue. The fact is simply that selections from the work will be given at concerts under the direction of Herr Seidl, the conductor of the German Opera Company.

DRAMA

THE WEEK.

ST. JAMES'S.—'The Dean's Daughter,' a Play in Four Acts. By Sydney Grundy and F. C. Phillips. ROYALTY.—'L'Abbé Constantin,' Comédie en Trois Actes. Tirée du Roman de Ludovic Halévy par Hector Crémieux et Pierre Decourcelle.

UPON reopening the St. James's Theatre Mr. Rutland Barrington adopts to a certain extent the tactics of his predecessors. He appeals to the public with comedy of modern life leavened with strong dramatic interest, and he supplies the setting, at once picturesque and appropriate, which has long been a feature in productions at the St. James's. 'The Dean's Daughter,' his opening piece, is an adaptation of a novel by Mr. F. C. Phillips which enjoyed a certain vogue. It is a fairly stimulating piece, which passed successfully the ordeal of a first representation, and is not unlikely to prove remunerative to the management. It is, however, conventional in treatment, and its fourth act is a mistake. The story of self-sacrifice on the part of the pretty daughter of an impecunious clergyman, who at the price of her own happiness secures her father the ecclesiastical preferment he covets, is agreeably told, and the vain appeal to her husband of the wife who finds herself wronged is telling. A situation in the third act is strong, and recalls one previously seen at the same theatre in 'Peril,' and the close of the act, if artificial, is ingenious. The presence, however, of a Russian prince, to whom is accorded a rôle equally dishonouring and contemptible, is a blot upon the action; and the flirtations of the heroine, though harmless, are indiscreet. No difficulty, however, more than can easily be surmounted by a public anxious to be amused has been encountered. It is otherwise in the last act. In this the heroine wantonly challenges misfortune and invites calamity. She has been divorced from her husband. Under an assumed name she re-enters society; she wins the love and accepts the proposals of a young nobleman, and goes to his mother's house, where she meets first her father and then

her husband. Arraigned and branded by them, she hears her lover withdraw his suit and his mother order her from the house. At this moment her earlier lover reappears and opens to her sheltering arms into which she leaps. This portion of the play is radically wrong. A woman cannot accept the suit of an honourable man without revealing her previous history, nor can she under a false name enter into society in which she must meet those to whom herself and her past are known. The whole idea is wrong, socially and artistically, and if Messrs. Grundy and Philips wish to merit the applause their piece encountered on its first production the last act should be rewritten and reshaped.

The one new character is the Dean. This dignitary is somewhat like some of the bland ecclesiastics conceived by Mr. Gilbert. Plausible in exterior, he is in fact a sensual, time-serving, canting hypocrite, without a redeeming moral feature. Mr. Rutland Barrington presented this despicable creature with praiseworthy conscientiousness, leaving unexhibited no aspect of baseness, and wearing a benign serenity of unconsciousness the effect of which is droll. Other parts were well sustained. Miss Olga Nethersole revealed genuine, if somewhat crude power as the heroine; and Miss Caroline Hill, Mr. Beauchamp, Mr. Dodsworth, Mr. Trent, and other actors took part in an efficient representation.

For the full enjoyment of 'L'Abbé Constantin' a knowledge not only of the French language, but of French country life closer than is possessed by many Englishmen, is necessary. The same might be said of 'L'Ami Fritz' and 'Les Beaux Messieurs de Bois-doré.' By the side of 'L'Abbé Constantin,' however, the simplest stories of MM. Erckmann-Chatrian and of George Sand seem marvels of spirited narration. Living in the midst of simple folk each of whom is a model of Christian virtue, l'Abbé Constantin has but one apprehension. The adjacent château has been purchased for two American sisters, who are, of course, strangers and heretics. They appear and prove to be the most pious and the most liberal of Catholics. One of them, who is unmarried, finding that she cannot otherwise obtain her desire, proposes for the adopted son of the priest, whom the report of her enormous wealth had scared, and the two supply the church with the much-needed organ. This is the entire story of a novel which won M. Halévy a seat among the forty "Immortals," and has since secured him further if less conspicuous honours. In adapting 'L'Abbé Constantin' for the stage MM. Crémieux and Decourcelle have been compelled to introduce some new matter. The most violent innovation is forcing between two of the characters a quarrel which results in a bloodless duel and a reconciliation. Insignificant as in ordinary French fiction such an expedient would appear, in the present instance it jars, disturbing as it does the repose which is the charm of the novel. Even in its present shape 'L'Abbé Constantin' is tender, fresh, and delicate. The incidents commend themselves by their very simplicity; and the pictures of the banquet in the garden of the presbytery, of the quaint costume of Bettina when she rushes out into the rain to see the regiment of her lover

pass, and, best of all, of the confession in which the heroine offers herself to her lover, are things not lightly to be forgotten. When played with scenery such as was used on its production, November 4th, 1887, at the Gymnase Dramatique, with the garden full of flowering roses and the sound of the angelus, the play took a stronger hold upon the audience. These things Mr. Mayer has managed to do without. He has, however, to conquer the most tiresome fatal feature in these representations, the excessive length of the waits. M. Lafontaine's representation of the Abbé Constantin is a piece of faultless interpretation. The character itself is well within the range of the actor as previously shown. A picture of kind-hearted, simple, primitive piety and goodness, better in its class, is not easily to be conceived, and the recollections of l'Abbé Constantin may rest side by side with those of the Vicar of Wakefield. Mlle. Jeanne May played the younger of the "belles Américaines." She was not in the least American, but acted with vivacity characteristically French. Other parts were fairly sustained, and the general representation was creditable.

Dramatic Gossip.

DURING his stay in London M. Lafontaine will resume his well-known character in 'Le Gentilhomme Pauvre,' and will appear also in 'Le Fils de Famille' of Bayard and 'La Corde Sensible.'

MR. W. H. STEPHENS, whose death at a ripe age took place last week, was a good actor of old men, and was to have played Adam in tonight's revival at the Shaftesbury Theatre. He was a Londoner by birth, and made his first appearance at Derby, April, 1839. After visiting Australia and the United States, he made his debut in London at the St. James's in January, 1861, as the Marquis in 'Self-Made.' He visited India in 1875-6.

In the representation of 'The Two Orphans' now being given at the Olympic, Miss Agnes Hewitt plays with some delicacy and tact as Louise; and Mr. Neville as Pierre, and Mr. Sugden as the Chevalier de Vaudray, are welcome in their original parts.

'THE WIDOW WINSOM,' a three-act play by Mr. A. C. Calmour, is promised for the afternoon of the 15th of November at the Criterion.

A DOMESTIC comedy entitled 'The Blacksmith's Daughter' was played for the first time on Tuesday at the Opéra Comique.

A NEW mythological extravaganza, entitled 'Atalanta,' is in preparation at the Strand. The *mise en scène*, which is in the charge of the Hon. Lewis Wingfield, will include some novel effects, and the entire work will be somewhat on the lines of the pieces of Planché.

'BLACKMAIL,' a three-act comedy, by a gentleman with the pseudonym of G. H. Roqué, was given at the Criterion on Wednesday afternoon. It is clumsy in construction and melodramatic in incident, but includes some theatrical scenes. Miss Annie Irish was excellent as the heroine, and Mr. Arthur Williams amusing as a dishonest undertaker.

ON Wednesday 'A Patron Saint,' a one-act comedy, by Mr. Charles Thomas, founded upon 'Le Chapeau de St. Catherine' of Edmond About, was produced as a *lever de rideau* at the St. James's.

TO CORRESPONDENTS.—A. L.—F. G. H.—J. H.—H. W. L.—A. H.—T. A. A.—T. B.—W. M. A.—C. P. M.—E. A. P.—A. B.—A. S.—H. F.—J. K. H.—C. B. W.—received.
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